Bohemian Girl

HATTIE GRAHAME

LIBRARY

Brigham Young University

Music

Call No. 782.1
B19b
Copy2

M
1503
.B185
B66x
1880b

THE BOHEMIAN GIRL.

Opera

IN THREE ACTS,

THE MUSIC COMPOSED BY

BALFE.

THE WORDS BY ALFRED BUNN.

[*Published by arrangement with Messrs. Chappell & Co., Sole Proprietors.*]

EDITED BY ARTHUR SULLIVAN AND J. PITTMAN.

LONDON: BOOSEY AND CO., 295, REGENT STREET.
NEW YORK: WILLIAM A. POND AND CO.

KENNY & CO.,
TYPOGRAPHICAL MUSIC, STEAM MACHINE, AND GENERAL PRINTERS,
25, CAMDEN ROAD, CAMDEN TOWN, LONDON, N.W.

BRIGHAM YOUNG UNIVERSITY
LIBRARY
PROVO, UTAH

INDEX.

ACT I.

		PAGE
OVERTURE		
INTRODUCTORY CHORUS	"Up with the banner"	11
AIR (The Count)	"A soldier's life"	18
CHORUS OF HUNTERS	"Away to the hill and glen"	20
MELODRAMATIC MUSIC		26
RECITATIVE AND AIR (Thaddeus)	"Without friends"	27
GIPSY CHORUS	"In the gipsy's life you read"	32
MARCH OF THE AUSTRIAN SOLDIERS		38
DUET (Thaddeus & Devilshoof) with CHORUS	"Comrade, your hand"	39
MELODRAMATIC MUSIC		50
AIR (Florestein)	"Is no succour near?"	50
MELODRAMATIC MUSIC		54
WALTZ		56
FINALE: CHORUS	"Down with the daring slave"	60
FINALE: GALOP		69
FINALE: CHORUS	"What sounds break on the ear!"	71
FINALE: PRAYER	"Thou who in might supreme"	75
FINALE: CHORUS	"Follow with heart and with arm"	78

ACT II.

INTRODUCTORY CHORUS	"Silence!"	82
THE DREAM	"I dreamt that I dwelt in marble halls"	96
DUET (Arline and Thaddeus)	"The wound upon thine arm"	100
RECITATIVE (Arline) and CHORUS	"Listen while I relate" / "Happy and light of heart"	112
CHORUS	"In the gipsy's life"	119
DUET (Queen and Devilshoof)	"This is thy deed!"	121
SONG (Arline) with CHORUS	"In the gipsy's life"	127
MARCH		134
FAIR SCENE—CHORUS	"Life itself is at the best"	137
QUARTETT (Arline, Queen, Thaddeus, and Devilshoof)	"From the valleys and hills"	143
GIPSY MARCH		152
CHORUS	"Shame!"	152
RECITATIVE and AIR (Count)	"Whate'er the scenes" / "The heart bow'd down"	159
FINALE	"Hold! hold!"	163

ACT III.

INTRODUCTION		176
MELODRAMATIC MUSIC		177
AIR (Thaddeus)	"When other lips"	178
TRIO (Arline, Thaddeus, and Devilshoof)	"Through the world"	181
FINALE—CHORUS	"Welcome the present!"	187
QUINTETT (Arline, Queen, Thaddeus, Count, and Devilshoof) with CHORUS	"Though ev'ry hope be fled"	193
AIR (Thaddeus)	"When the fair land of Poland"	212
TRIO (Arline, Thaddeus, and Count)	"Let not the heart for sorrows grieve"	217
FINAL AIR (Arline) and CHORUS	"Oh, what full delight"	220

THE BOHEMIAN GIRL.

DRAMATIS PERSONÆ.

COUNT ARNHEIM (*Governor of Presburg*)	*Baritone.*
THADDEUS (*a proscribed Pole*)	*Tenor.*
FLORESTEIN (*Nephew of the Count*)	*Tenor.*
DEVILSHOOF (*Chief of the Gipsies*)	*Bass.*
CAPTAIN OF THE GUARD	*Bass.*
OFFICER	*Tenor.*
ARLINE (*Daughter of the Count*)	*Soprano.*
BUDA (*her Attendant*)	*Soprano.*
QUEEN OF THE GIPSIES	*Soprano.*
CHORUS.	

This Opera is founded on a ballet called "*La Gipsy*," derived from Cervantes' tale "*Preciosa*." Its action is as follows:—COUNT ARNHEIM, loyal to the Austrian Empire, entertains certain guests at his castle, where they raise the National Standard above the Emperor's statue, the Count meanwhile extolling a soldier's life. The guests depart for the chase without him, his daughter, ARLINE, a child six years old, accompanying them with her nurse. THADDEUS, an exiled Polish rebel, enters seeking refuge, which he finds in the company of a tribe of passing gipsies, who disguise him by order of their leader, DEVILSHOOF, just in time to escape his pursuers. The huntsmen, with FLORESTEIN, a foolish nephew of Count Arnheim, return in terror with the tidings that Arline is attacked by a stag; Thaddeus rushes to her assistance, and restores her unhurt to the Count, whose gratitude induces him to invite the apparent gipsy to join the feast of rejoicing. At this feast Arnheim proposes the Emperor's health, which is declined boldly by Thaddeus, whose life is in danger for this act, but he is protected by the Count; Devilshoof, however, who has shared the republican enthusiasm of Thaddeus, is arrested and confined in the castle. He escapes, and is seen by the distracted company bearing away in his arms Arline, whose abduction suggests his revenge. In Act 2, twelve years have been past in sorrow by the Count; the gipsies are stationed at Presburg ready for a fair, led still by Devilshoof, who catches and robs Florestein, an incautious intruder; the GIPSY QUEEN, however, commands the restoration of his property; Devilshoof obeys, but reserves a diamond medallion for himself. Arline, reared among the gipsies and tended gently by Thaddeus, wakes from a sleep, and relates a strange dream, which Thaddeus knows is retrospective. She asks the history of her birth, which he hesitates to relate fearing lest her love should leave him. The Gipsy Queen who also loves Thaddeus now irritates Arline into jealousy, whereupon Thaddeus implores her to marry him. Their betrothal is witnessed by the tribe, who now set out for the fair. Here Arline attracts hosts of admirers, amongst them Florestein, who suddenly recognizes his medallion on Arline's neck, where it has been cunningly placed by the Gipsy Queen. In spite of Thaddeus and the tribe, she is seized and conveyed to the Count's castle. Here an accident reveals to the father that the prisoner is his child. Thaddeus implores Arline (Act 3) in a secret interview not to desert him, but the Count spurns the supposed vagabond; when Thaddeus declares himself, and Arnheim is induced to give his daughter to the noble exile. At the feast in their honour, the Gipsy Queen with Devilshoof attempts Arline's life, but the gipsy diverts the shot which strikes her who aimed it. The festival proceeds to commemorate the happy fortunes of The Bohemian Girl.

The scene is laid in Presburg and its neighbourhood.

*** The Publishers regret to be unable to include the dialogue in this edition. The copyright of this belongs to Messrs. Johnson & Co., who have refused permission for its publication.

OVERTURE.

Moderato.

PIANO.

Andantino.

pp

f

pp

f

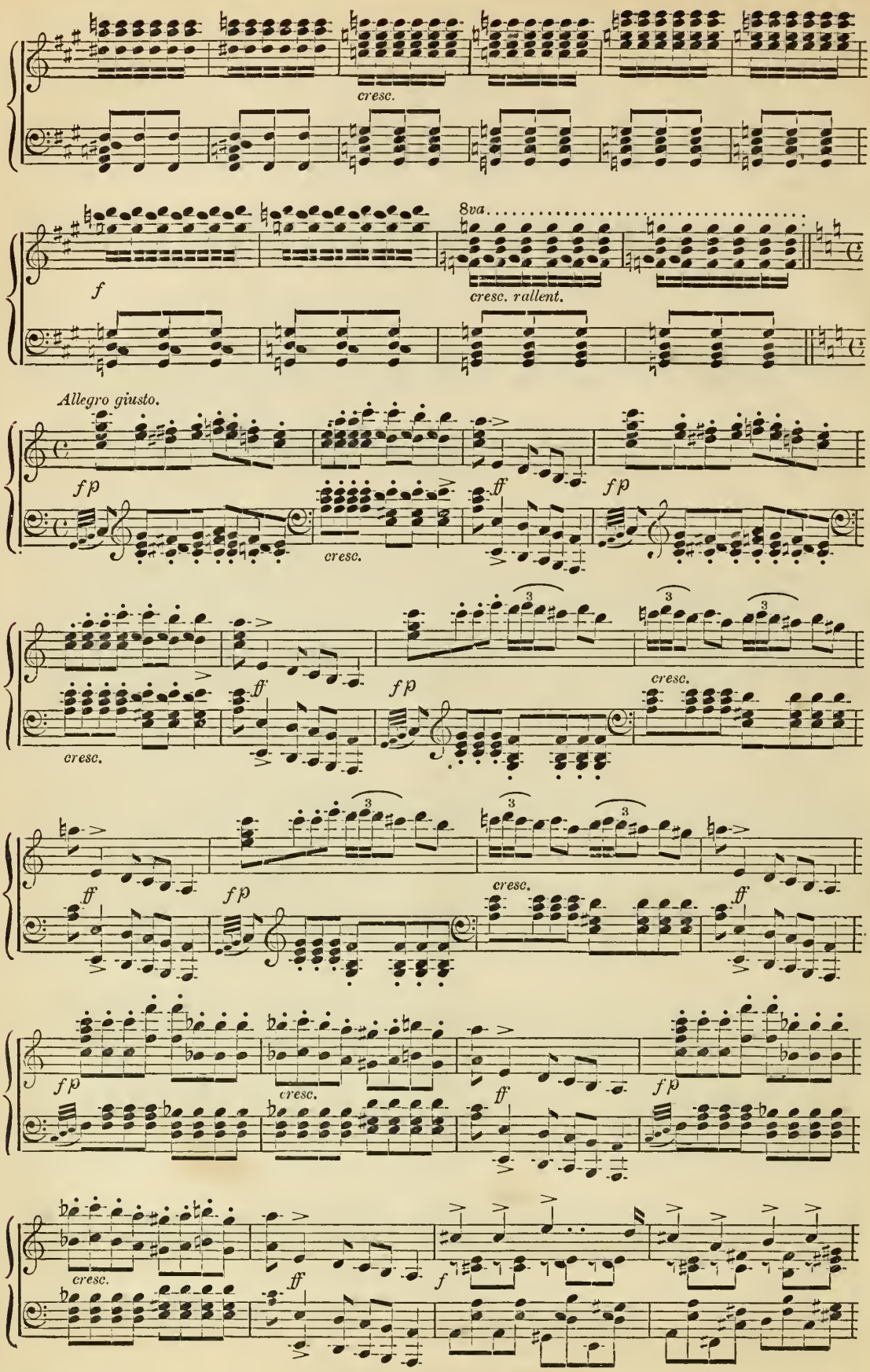
pp

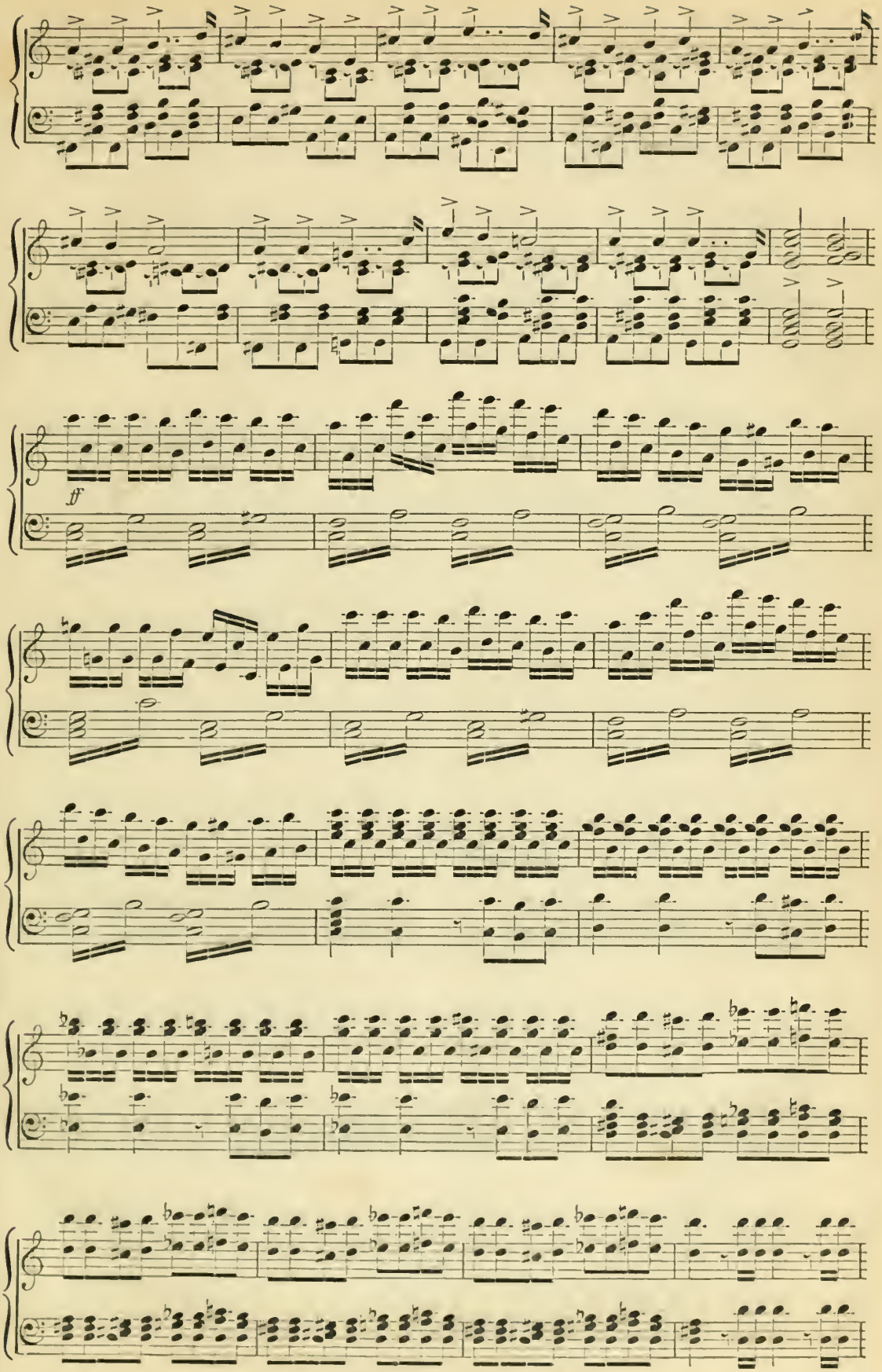
rallent.

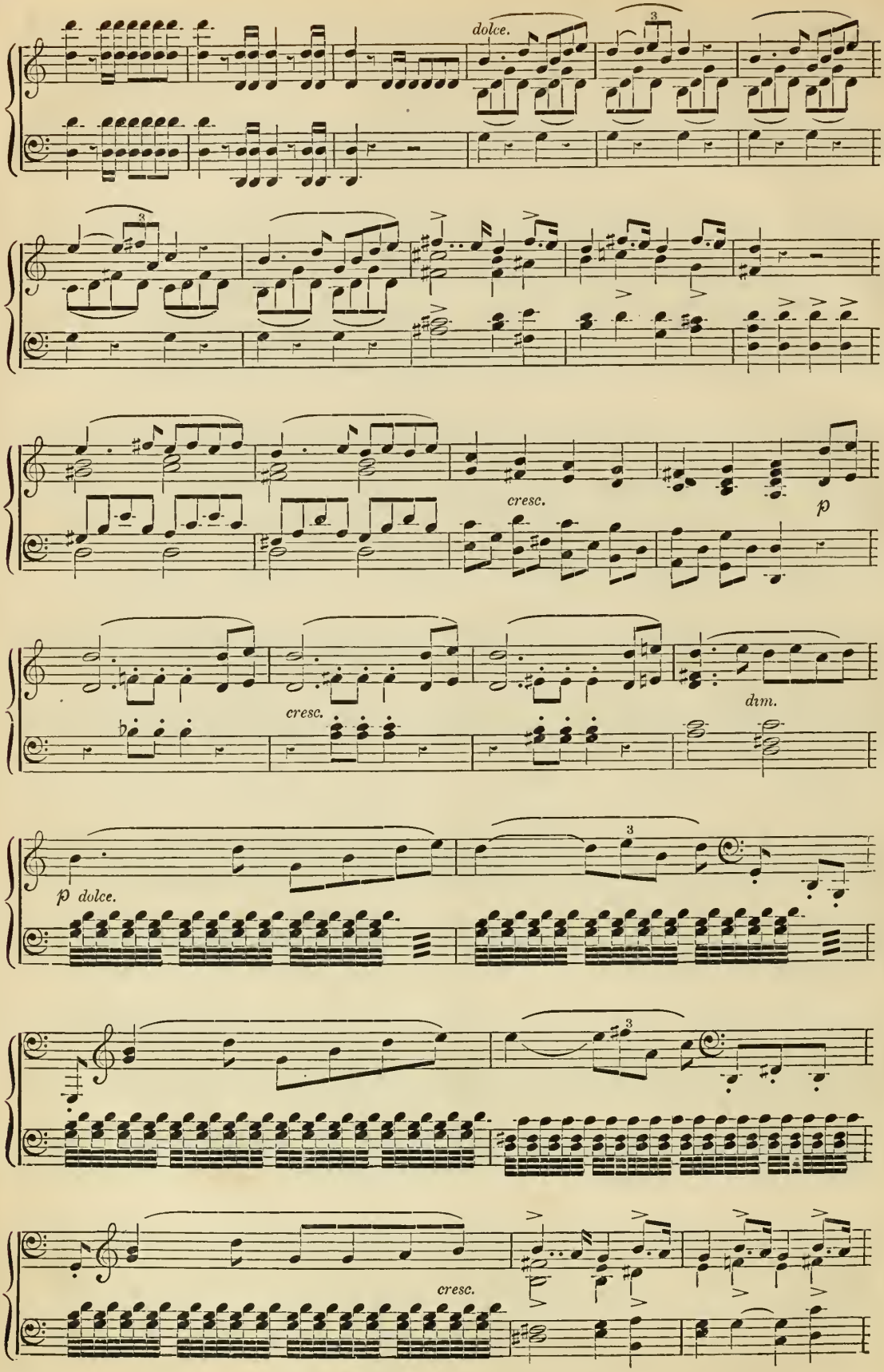
tempo.

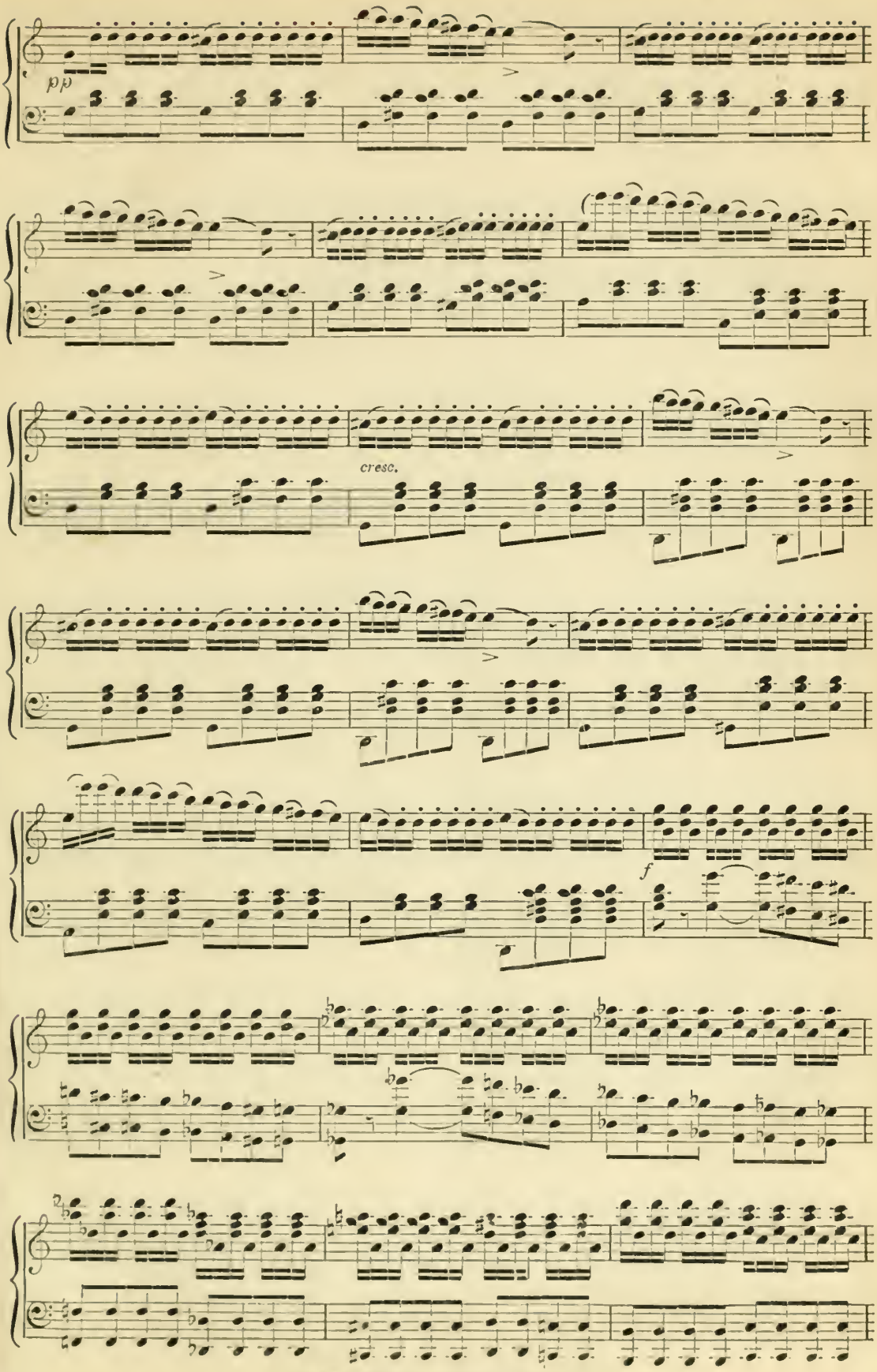
tempo.

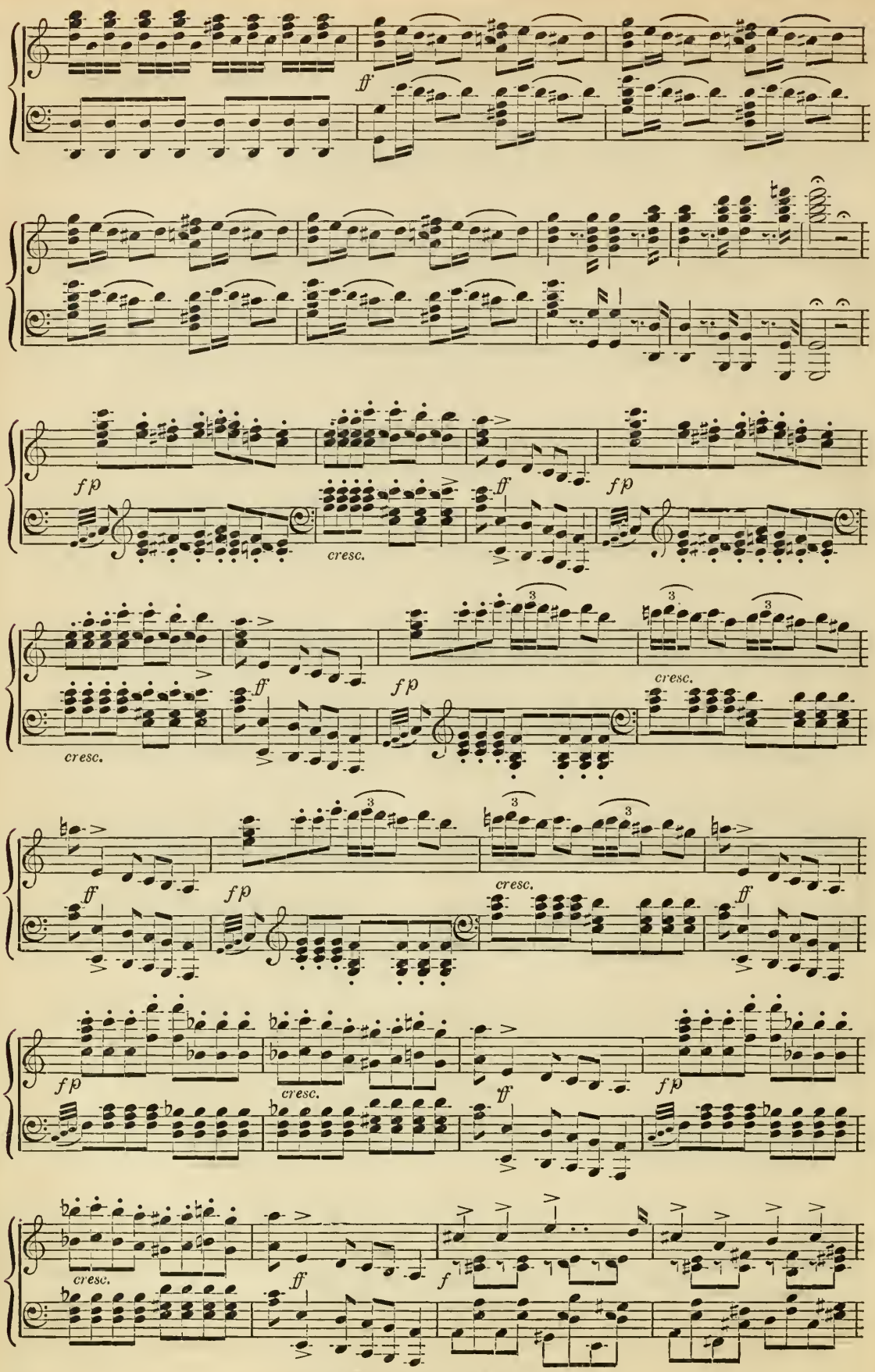
rallent.

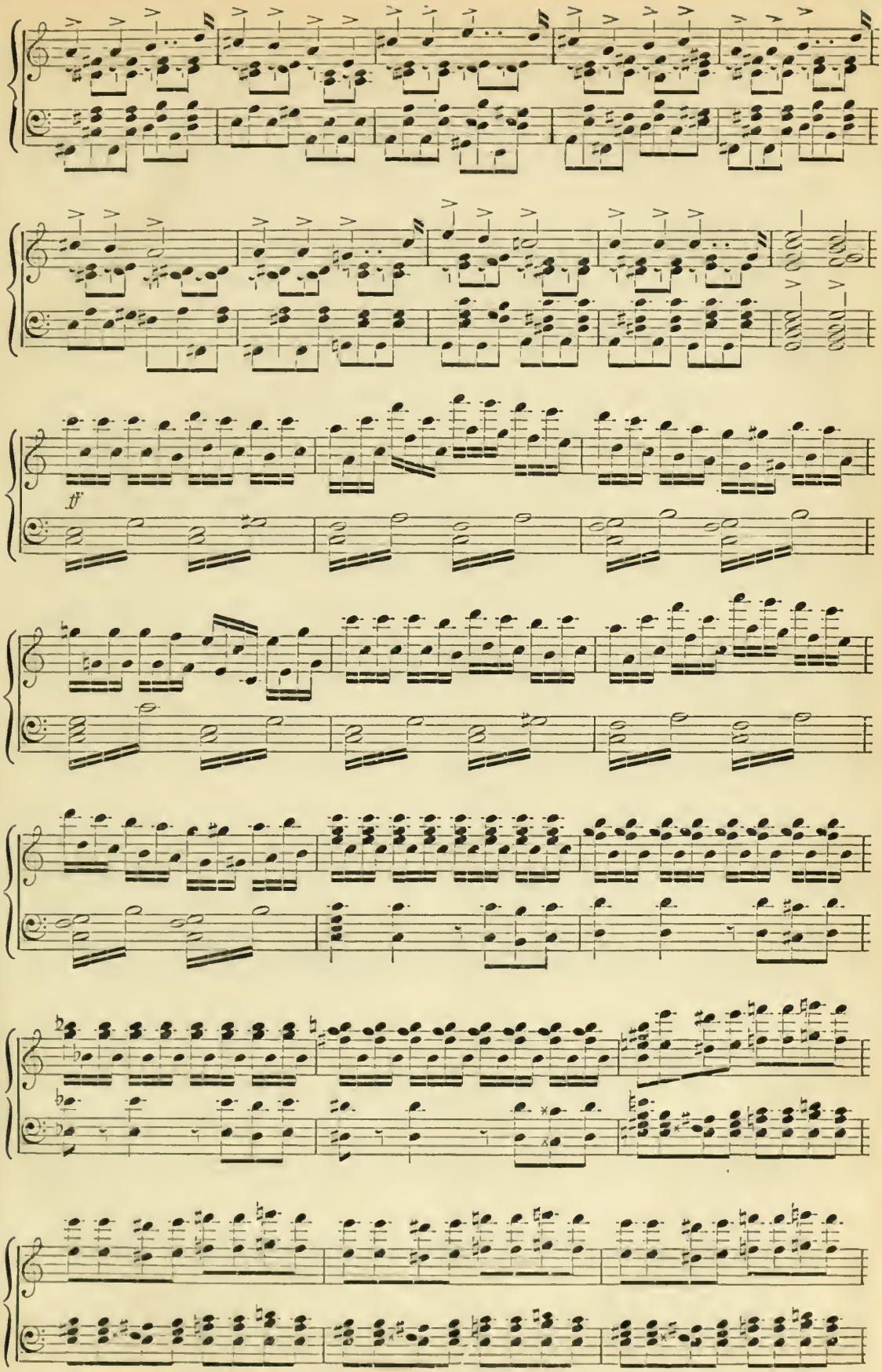

cresc.
f
8va
cresc. rallent.
Allegro giusto.
fp
cresc.
ff
fp
cresc.
ff
fp
cresc.
ff
fp
cresc.
ff
fp
cresc.
ff
fp
cresc.
ff
f

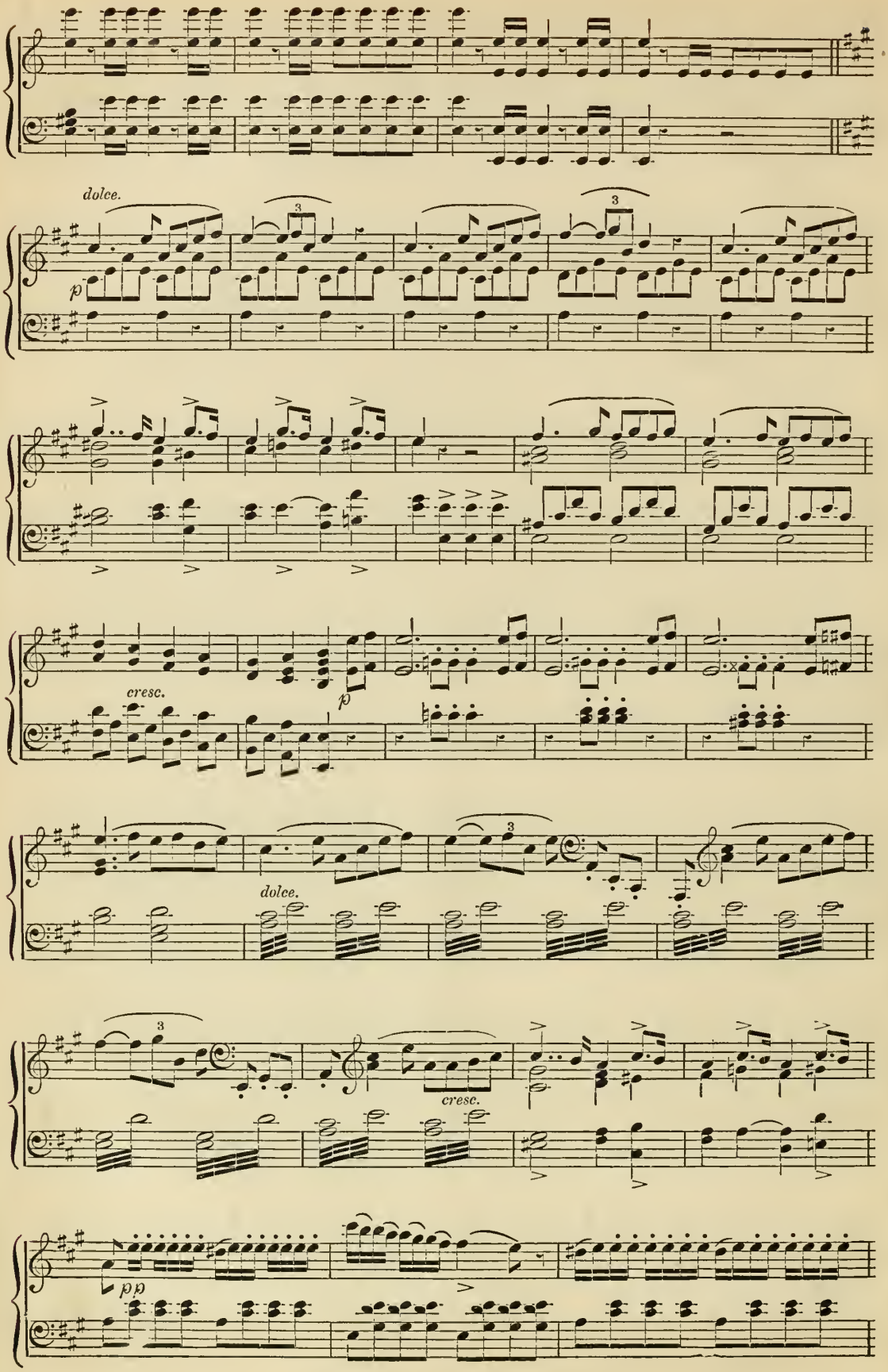

ff

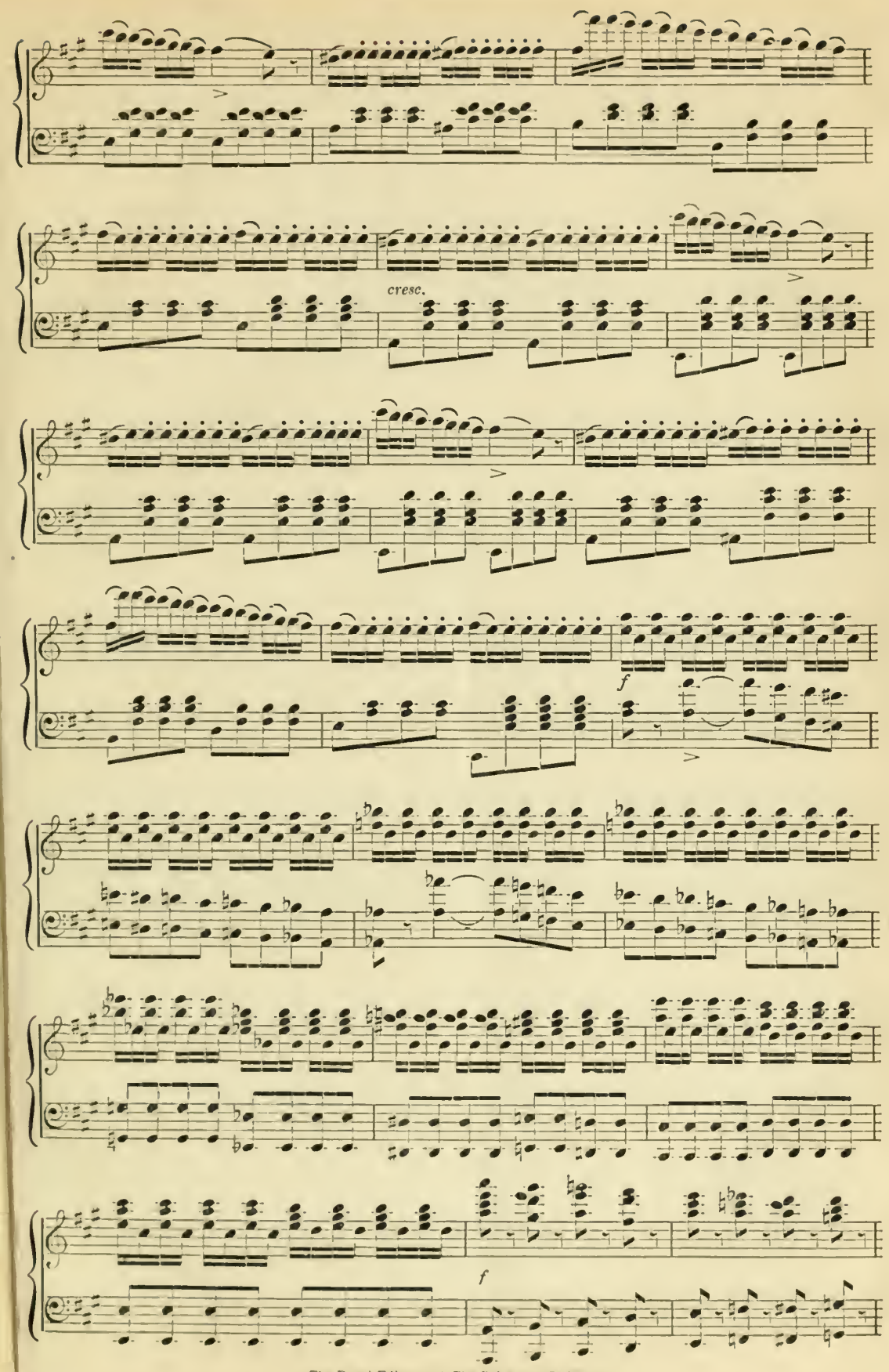

dolce.
cresc.
p
cresc.
dim.
p dolce.
cresc.

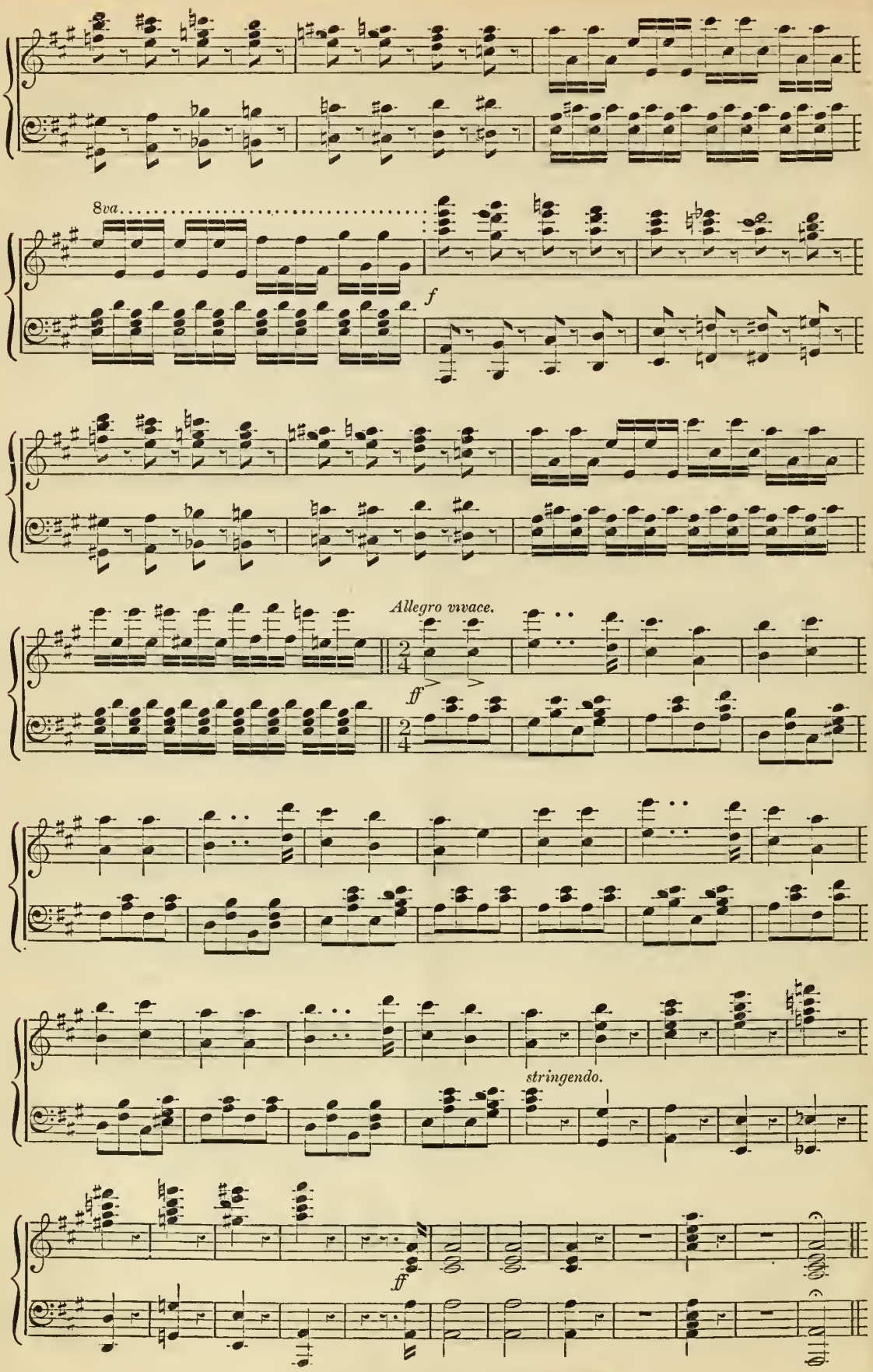

pp
cresc.
f


ff
fp
cresc.
ff
fp
cresc.
ff
fp
cresc.
ff
fp
cresc.
ff
fp
cresc.
ff
fp
cresc.
ff
f


ff


dolce.
p
cresc.
p
dolce.
cresc.
pp


cresc.
f
f


8va
f
Allegro vivace.
ff
stringendo.
ff

No. 1. INTRODUCTION.

Allegro vivace.

Piano.

f *ff*

Chorus of Nobles, etc.

Soprani.

Up with the ban - - ner and down with the

Tenori.

With the ban - ner, down with the

Bassi.

With the ban - ner, down with the

slave who shall dare to dis - pute the

slave who shall dare dis - pute the

slave who shall dare dis - pute the

right (where - ev - er its folds in their glo - ry wave,) of the

right (where - ev - er its folds in their glo - ry wave,) of the

right (where - ev - er its folds in their glo - ry wave,) of the

Aus - trian Ea - gle's flight, of the Aus-trian Ea-gle's flight,.....

Aus - trian Ea - gle's flight, of the Aus-trian Ea-gle's flight,.....

Aus - trian Ea - gle's flight, of the Aus-trian Ea-gle's flight,.....

..... of the Aus-trian Ea-gle's flight.....

..... of the Aus-trian Ea-gle's flight.....

..... of the Aus-trian Ea-gle's flight.....

Più mosso.

f *p*

Its pin-ion flies free in the skies as

Its pin-ion flies free in the skies as

Its pin-ion flies free in the skies as

tr *tr* *tr*

that of the ai - ry king, through dan-ger fleets

that of the ai - ry king, through dan-ger fleets

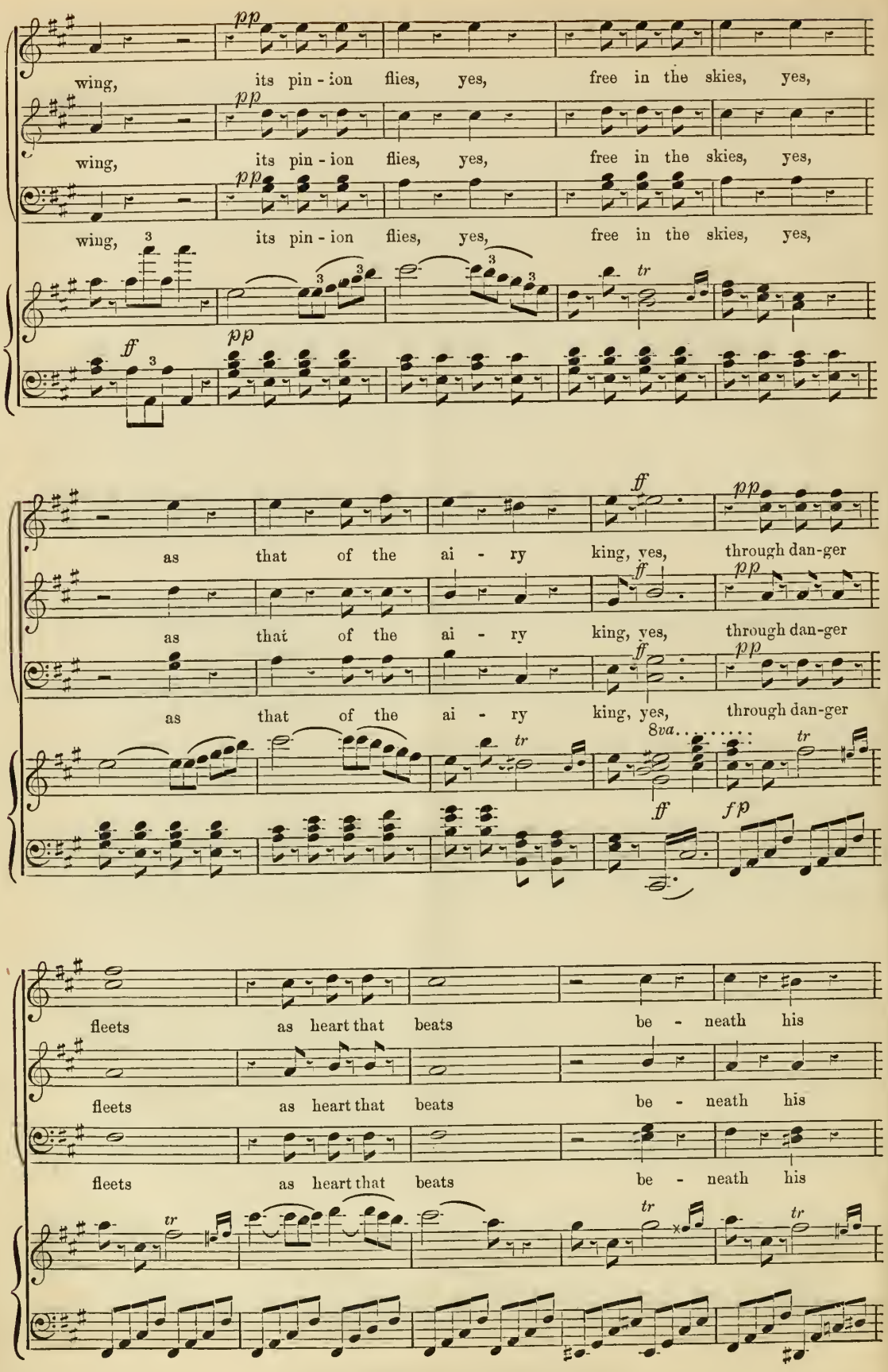
that of the ai - ry king, through dan-ger fleets

tr *ff* *p*

as heart that beats be - neath his plu - med

as heart that beats be - neath his plu - med

as heart that beats be - neath his plu - med


pp
wing, its pin - ion flies, yes, free in the skies, yes,
pp
wing, its pin - ion flies, yes, free in the skies, yes,
pp
wing, its pin - ion flies, yes, free in the skies, yes,
tr
ff
pp
ff
pp
as that of the ai - ry king, yes, through dan-ger
ff
pp
as that of the ai - ry king, yes, through dan-ger
ff
pp
as that of the ai - ry king, yes, through dan-ger
tr
8va
tr
ff
fp
fleets as heart that beats be - neath his
fleets as heart that beats be - neath his
fleets as heart that beats be - neath his
tr
tr
tr

plu - med wing, be - neath his plu - med wing, be - neath his

plu - med wing, be - neath his plu - med wing, be - neath his

plu - med wing, be - neath his plu - med wing, be - neath his

8va

cresc.

plu - med wing. And the bat - tle field's

plu - med wing. And the bat - tle field's

plu - med wing. Now the foe - man lies low

8va

won,.. what in war.... we have done,..

won,.. what in war.... we have done,..

we may hon - our in peace the

cresc.

più cresc.

The.... fes - tive.... board, the va - ried

The.... fes - tive.... board, the va - ried

stir - ring chase, the va - ried

sf *sf*

f

charms which each af - ford, shall day and night, shall day and night

f

charms which each af - ford, shall day and night, shall day and night

f

charms which each af - ford, shall day and night, shall day and night

8*va*

6

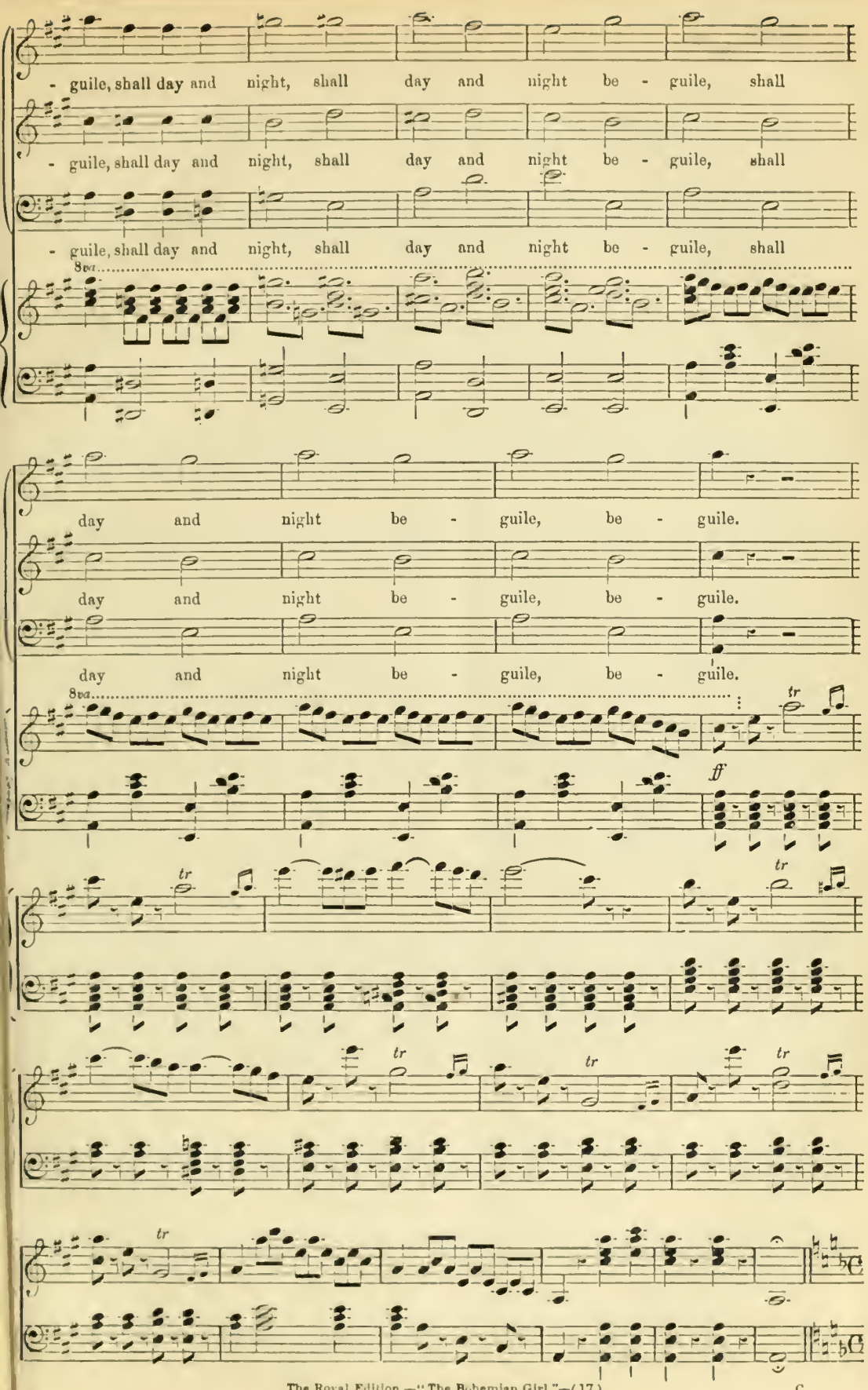
ff

be - guile, shall day and night, shall day and night be -

be - guile, shall day and night, shall day and night be -

be - guile, shall day and night, shall day and night be -

8*va*


- guile, shall day and night, shall day and night be - guile, shall
- guile, shall day and night, shall day and night be - guile, shall
- guile, shall day and night, shall day and night be - guile, shall
8va
day and night be - guile, be - guile.
day and night be - guile, be - guile.
day and night be - guile, be - guile.
8va
tr
ff
tr
tr
tr
tr
tr
tr

AIR.

Andante mosso.

PIANO.

f *p* *tr*

ten

COUNT.

A sol - dier's life has seen of strife in all its forms so much, that no gen- tler theme the world will deem a sol - dier's heart.. can touch; a sol - dier's life has seen of strife in all its forms so

pp

much, that no gen - tler theme the world will deem a

sol - dier's heart.... can touch, a sol - - dier's

pp

rall. *tempo.*

heart,..... a sol - - dier's heart can touch; the

pp

colla voce. *tempo.* *pp*

world will deem no gen - tler theme a

cresc.

stringendo.

sol - dier's heart can touch, a sol - dier's heart can touch, a sol - -

f *f* *stringendo.* *cresc.*

ad lib.

- - dier's heart can touch.

f

* *In performing the Opera the last bar is to be omitted.*

CHORUS OF HUNTERS.

Soprani. Away to the hill and glen,

Tenori. Away to the hill and glen,

Bassi. Away to the hill and glen,

Allegro.

f *f*

a-way to the hill and glen, where the hun-ter's

a-way to the hill and glen, where the hun-ter's

a-way to the hill and glen, where the hun-ter's

f

belt-ed men with bu-gles shake the air!

belt-ed men with bu-gles shake the air!

belt-ed men with bu-gles shake the air!

f *f*

COUNT.

Ah, who can tell, save he who feels, the care a

pa - rent's love re - veals; how dear, fond thing, thou art to

this lone wi - dow'd heart, to this lone heart! ah, who can

tell the care, the care a pa - rent's love re - veals;..... how

dear, fond thing, thou art to this lone wi - dow'd

rall.

COUNT.

heart! A - way to the hills,

CHORUS OF HUNTERS AND NOBLES.

Soprani e Contralti.

A-way to hill and glen, where the hun - ter's

Tenori.

A - way to hill and glen,

Bassi.

A-way to hill and glen, *8va* where the hun - ter's

f *ff*

a - way to the hills,

belt - ed men with bu - gles shake the air,

where the hun - ter's belt - ed men

belt - ed men with bu - gles shake the air,

ff *f* *ff*

a - way to the glen, a - way,

with bu - gles shake the air, the air; hail

with bu - gles shake the air; hail

with bu - gles shake the air, the air; hail

8va *8va*

ff *p*

..... a - way,... to the hills, a - way,..... a - way,.. to the hills,

to the Lord of our soil, hail, hail to our

to the Lord of our soil, hail, hail to our

to the Lord of our soil, hail, hail to our

away, to the hills,.. away, to the hills,.... where bugles

Lord, hail, hail to our Lord, hail, hail to our Lord, hail, hail to our Lord,

Lord, hail, hail to our Lord, hail, hail to our Lord, hail, hail to our Lord,

Lord, hail, hail to our Lord, hail, hail to our Lord, hail, hail to our Lord,

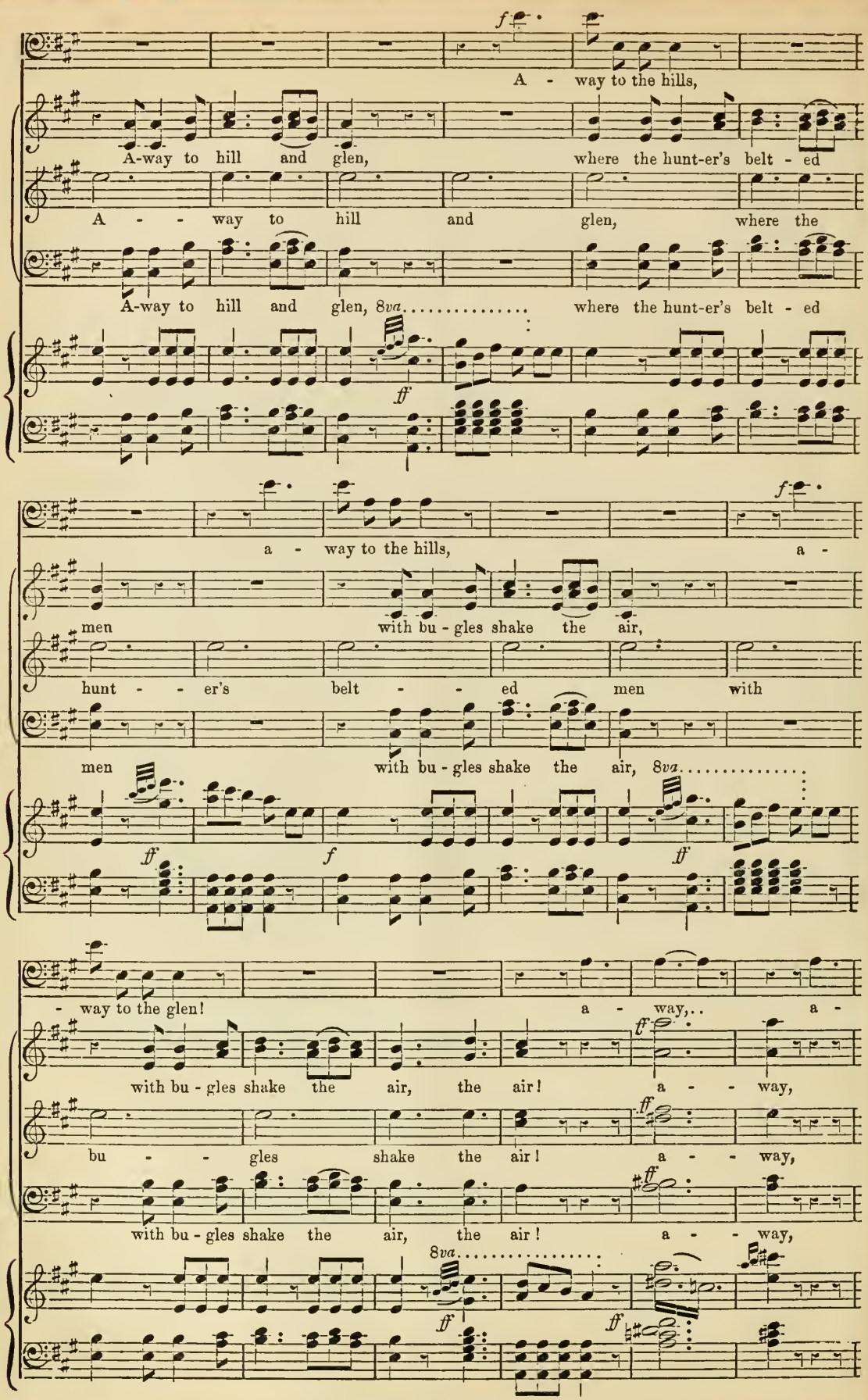
shake the air!

hail,..... hail!

hail,..... hail!

hail,..... hail!

ff


A - way to the hills,
A-way to hill and glen, where the hunt-er's belt - ed
A - - way to hill and glen, where the
A-way to hill and glen, 8va. where the hunt-er's belt - ed
a - way to the hills, a -
men with bu - gles shake the air,
hunt - - er's belt - - ed men with
men with bu - gles shake the air, 8va.
- way to the glen! a - way,.. a -
with bu - gles shake the air, the air! a - - way,
bu - - gles shake the air! a - - way,
with bu - gles shake the air, the air! a - - way,
8va.

- way,.. a - way, ... a -

a - - - way,

a - - way, now to hill and glen, a - way, a -

a - - way, now to hill and glen, a - way, a -

a - - way, now to hill and glen, a - way, a -

- way!

- way!

- way!

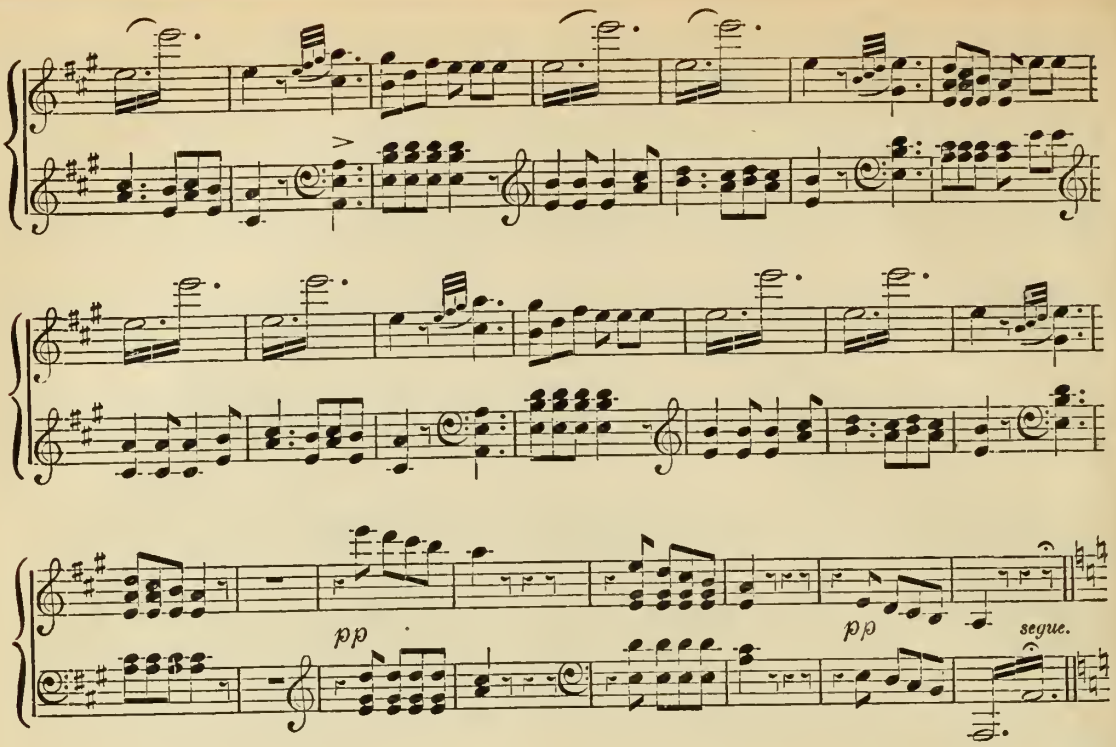
- way!

decresc.

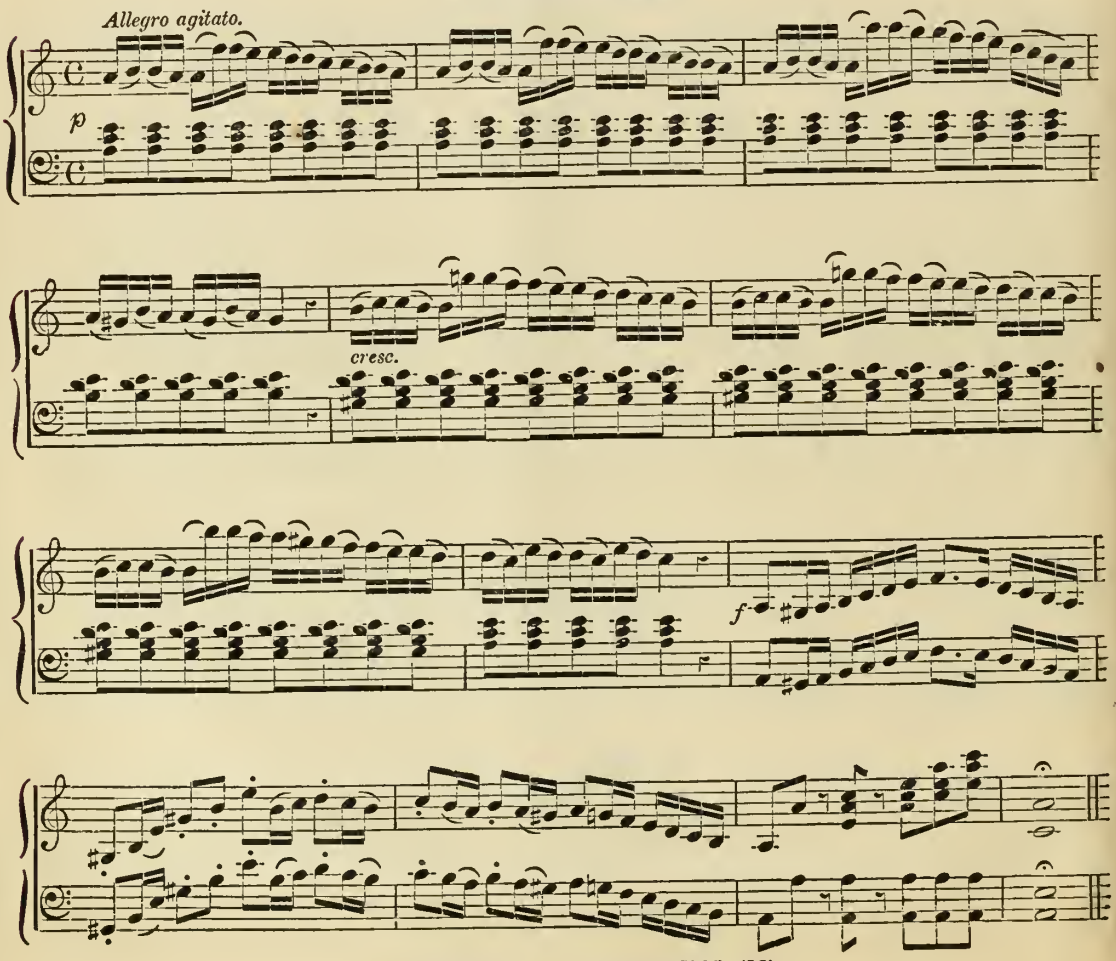
p

p

pp



MELODRAMATIC MUSIC.



RECITATIVE AND AIR.

THADDEUS.

Allegro maestoso.

PIANO.

f

With-out friends, and with-out a home, my coun-try, too! yes, I'm ex - il'd from thee; what fate, what fate a - waits me here, now pi - ty, Heav'n! oh calm my de - spair!

lento.

colla voce.

p

dolce assai.

Moderato.

p *f* *p*

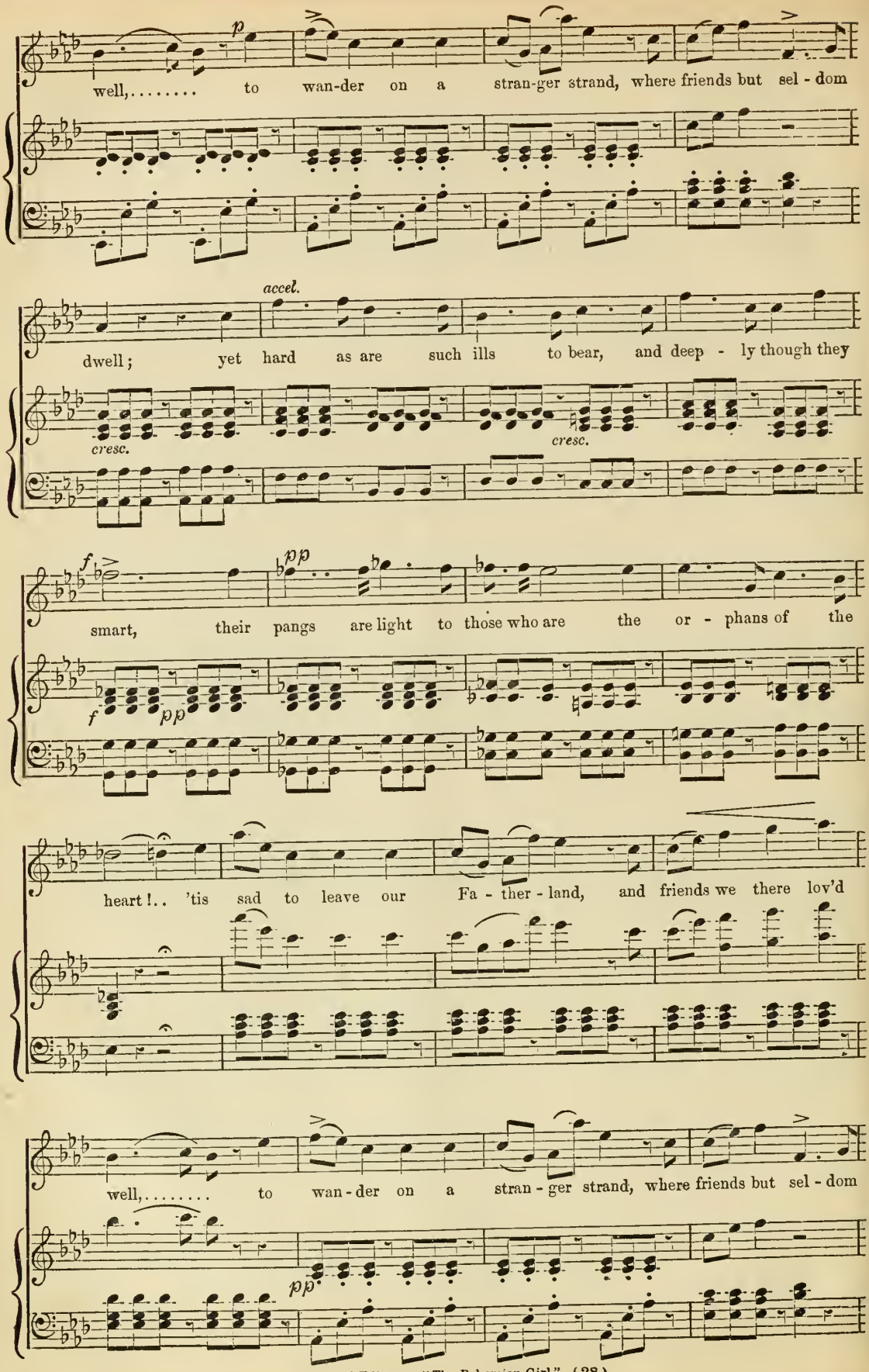
f *p* *f*

rall.

p

'Tis sad to leave our Fa - ther-land, and friends we there lov'd

p


p
well,..... to wan-der on a stran-ger strand, where friends but sel - dom
accel.
dwell; yet hard as are such ills to bear, and deep - ly though they
cresc.
cresc.
f
pp
smart, their pangs are light to those who are the or - phans of the
f
pp
heart!.. 'tis sad to leave our Fa - ther - land, and friends we there lov'd
well,..... to wan - der on a stran - ger strand, where friends but sel - dom
pp

accel. il tempo.

dwell, where friends, where friends, where friends but sel - dom dwell, but seldom

f *cresc.* *ff* *f*

Allegro. *agitato.*

dwell. Oh! if there were one gen - tle

f *meno mosso.* *p* *pp*

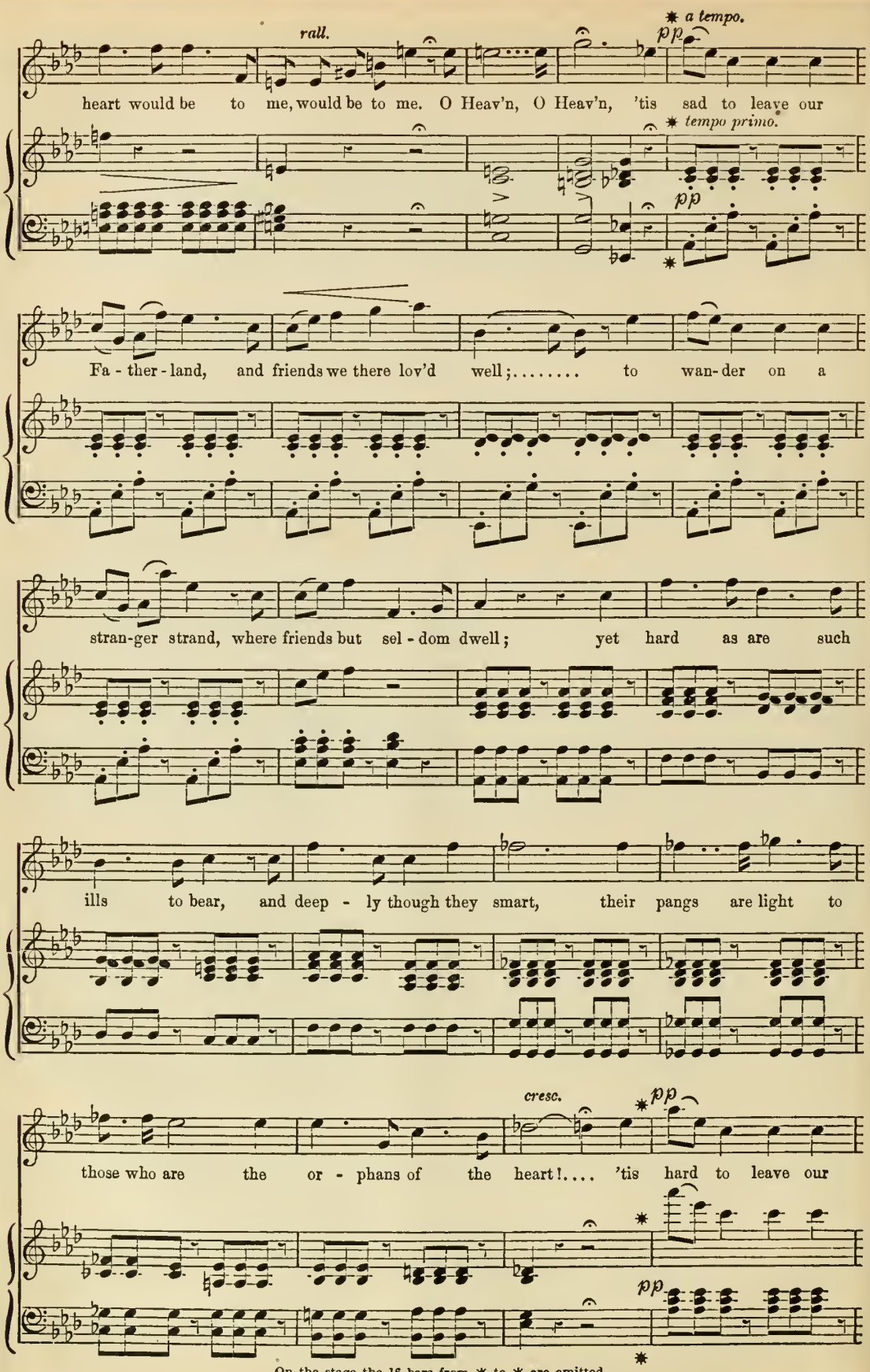
eye to weep when I might grieve, one bo-som to re-ceive the sigh which

sor-row oft will heave, one heart the ways of life to cheer, tho' rug-ged, tho' rug - ged they might

pp

be, no language, no lan - guage can express how dear that

f



On the stage the 16 bars from ✱ to ✱ are omitted.

fa - ther-land and friends we there lov'd well,..... to wan-der on a

Più mosso.

stran-ger strand, where friends but sel - dom dwell, where friends but sel - dom

f *fp*

stringendo.

dwell, where friends but sel - dom dwell, where friends but sel - dom dwell, where

stringendo.

f

f

friends, where..... friends but sel - dom dwell!

trascinando la voce.

f *f* *ff*

GIPSY CHORUS.

Allegro.

PIANO.

ff

f Moderato.

Soprani.

In the gip-sy's life you

Alti e Tenori.

In the gip-sy's life you

DEVILSHOOF *and Bassi.*

In the gip-sy's life you

cresc.

pp dolce.

read..... the life that all would like to lead,..... in the gip - sy's life you

read..... the life that all would like to lead,..... in the gip - sy's life you

read..... the life that all would like to lead,..... in the gip - sy's life you

read the life that all would like to lead; some-times un - der

read the life that all would like to lead; some-times un - der

read the life that all would like to lead; some-times un - der

cresc.

roof, and some-times thrown where the wild wolf makes his lair, where the wolf makes his

roof, and some-times thrown where the wild wolf makes his lair, where the wolf

roof, and some-times thrown where the wild wolf makes his lair, where the wolf

cresc.

lair, where the wolf makes his lair;..... for he who's no home to call his

rall. *tempo.*

makes his lair, where the wolf makes his lair; for he who's no home to call his

rall.

makes his lair, where the wolf makes his lair; for he who's no home to call his

rall. *tempo.*

own..... will find, will find a home some-where,.... for he who's no home to

own..... will find, will find a home some-where,.... for he who's no home to

own..... will find, will find a home some-where,.... for he who's no home to

cresc. *p*

call his own will find a home some-where, ah!.....

cresc. *p*

call his own will find a home some - where, will find a

cresc. *p*

call his own will find a home some - where, will find a home, find a

cresc. *p*

call his

..... for he *f* who's no home, no home to *ff* call his

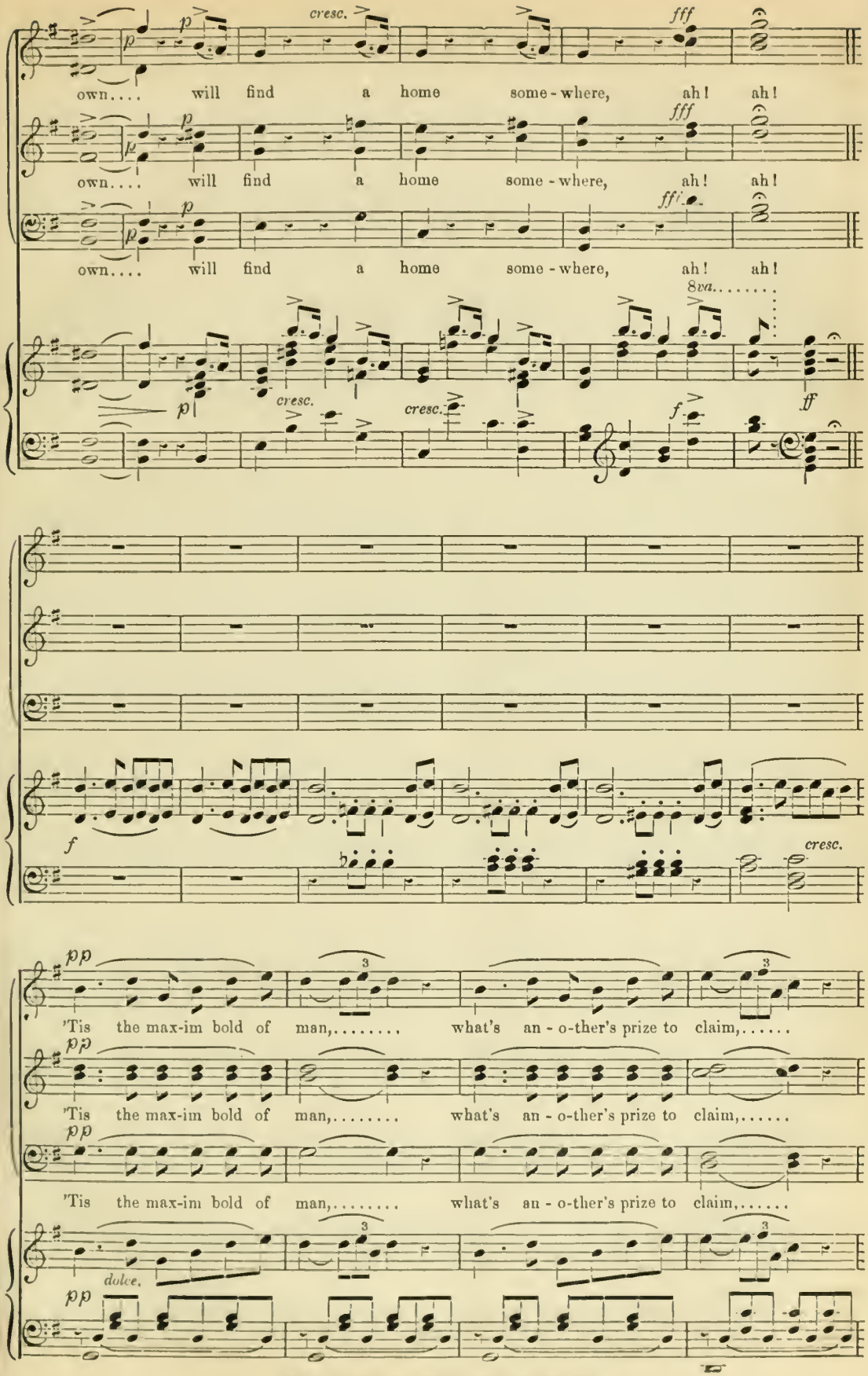
f *ff*

home some - where, for he who's no home, no home to call his

f *ff*

home some - where for he who's no home, no home to call his

cresc. *ff*


own.... will find a home some-where, ah! ah!
own.... will find a home some-where, ah! ah!
own.... will find a home some-where, ah! ah!
cresc.
fff
8va.....
'Tis the max-im bold of man,..... what's an-o-ther's prize to claim,.....
'Tis the max-im bold of man,..... what's an-o-ther's prize to claim,.....
'Tis the max-im bold of man,..... what's an-o-ther's prize to claim,.....
dolce.

then to keep, then to keep all he can, we gip - sies do the same; thus a ha - bit

then to keep, then to keep all he can, we gip - sies do the same; thus a ha - bit

then to keep, then to keep all he can, we gip - sies do the same; thus a ha - bit

cresc. *p*

once, 'tis cus - tom grown, yes, 'tis a cus - tom grown; ev - 'ry man will take

cresc.

once, 'tis cus - tom grown, yes, 'tis a cus - tom grown; ev - 'ry man

cresc.

once, 'tis cus - tom grown, yes, 'tis a cus - tom grown; ev - 'ry man

cresc. *p*

rall. *tempo.* *pp*

care, ev - 'ry man will take care..... if he has no home to call his

rall. *pp*

will take care, will take care if he has no home to call his

rall. *pp*

will take care, will take care if he has no home to call his

rall. *tempo.* *pp*

own..... to find, to find a home some-where,.... if he has no home to

own..... to find, to find a home some-where,.... if he has no home to

own..... to find, to find a home some-where,.... if he has no home to

call his own to find a home some-where, ah!.....

cresc. *pp*

call his own to find a home some - where, to find a

cresc. *pp*

call his own to find a home some - where, to find a home, find a

cresc. *pp*

call his

..... yes, if he has no home to call his

f *ff*

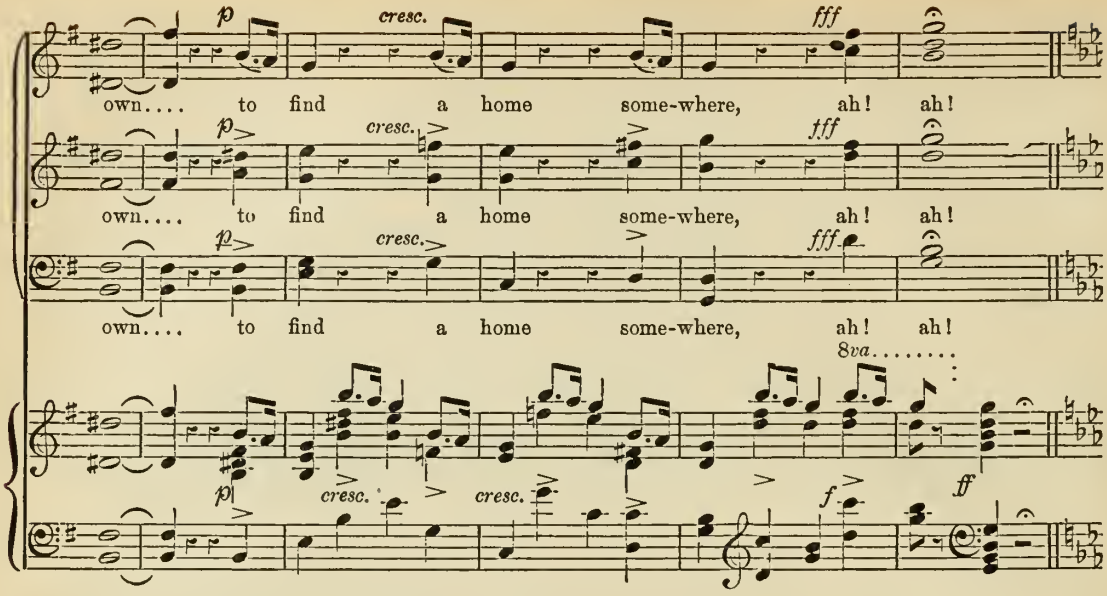
home some - where, yes, if he has no home to call his

f *ff*

home some - where, yes, if he has no home to call his

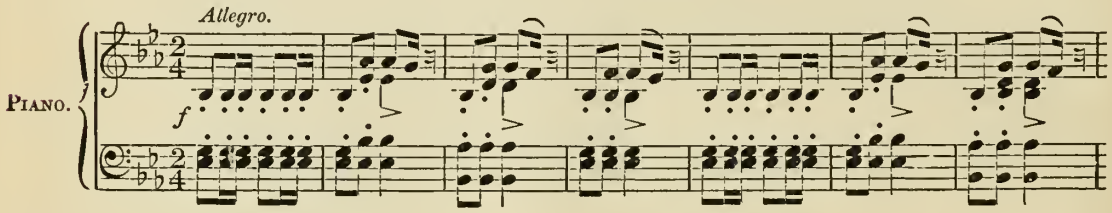
f *ff*

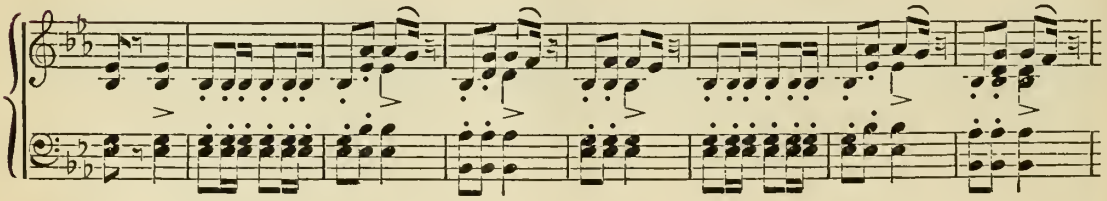
cresc. *ff*

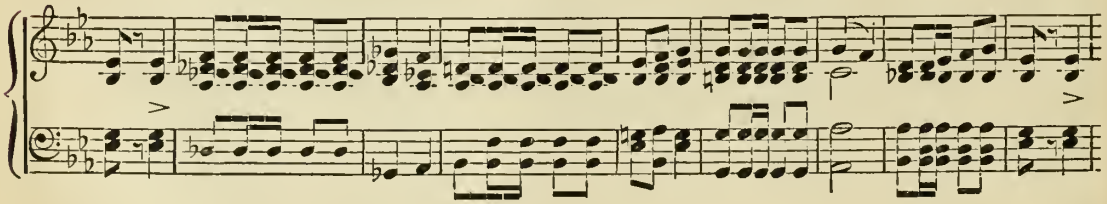


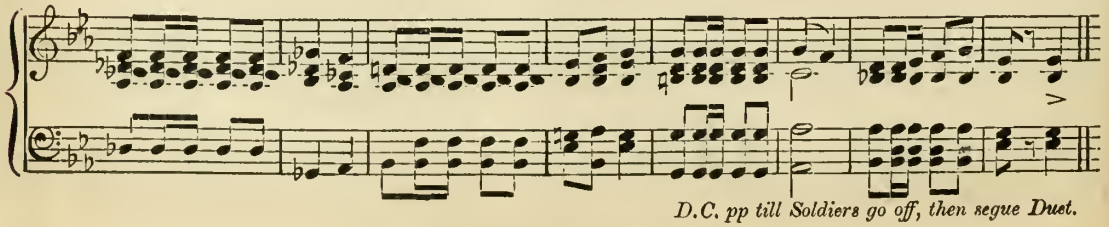
"They'll be cunning if they find you."

MARCH OF THE AUSTRIAN SOLDIERS.









D.C. pp till Soldiers go off, then segue Duet.

DUET WITH CHORUS.

DEVILSHOOF.

Com-rade, your hand, we un-der-stand, we un-der-

PIANO

f *Allegro moderato.* *f*

- stand each o - ther in.... a.... breath. this grasp se-cures its ow-ner

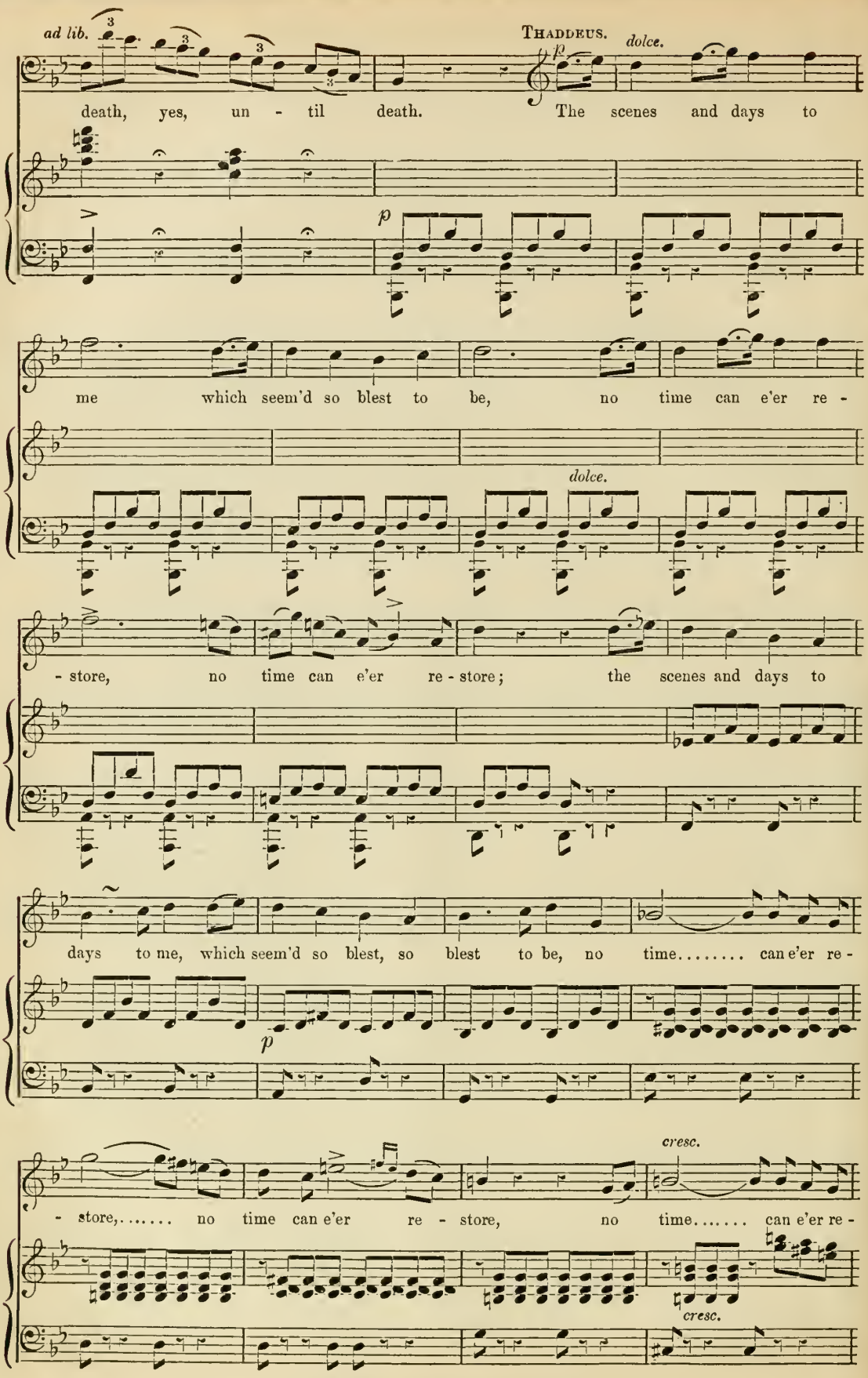
vours in life, in life and..... un - til..... death, this grasp se-cures its

f *p*

ow - ner yours in life and un - til death, this grasp..... se - cures its

ow - ner yours in life and un - til death, in life, in life, and un - til

f


ad lib.
THADDEUS.
dolce.
death, yes, un - til death. The scenes and days to
me which seem'd so blest to be, no time can e'er re -
dolce.
- store, no time can e'er re - store; the scenes and days to
days to me, which seem'd so blest, so blest to be, no time..... can e'er re -
cresc.
- store,..... no time can e'er re - store, no time..... can e'er re -
cresc.

- store,..... no time.... can e'er re - store.

Soprani.

p

In the gip-sy's life you read..... the

Alti e Tenori.

p

In the gip-sy's life you read..... the

Bassi.

p

In the gip-sy's life you read..... the

f

p

life that all would like to lead,..... in the gip-sy's life you read the life that

life that all would like to lead,..... in the gip-sy's life you read the life that

life that all would like to lead,..... in the gip-sy's life you read the life that

p

all would like to lead.

THADDEUS.

pp

My wants are few.

all would like to lead.

all would like to lead.

DEVILSHOOF.

Want we ne'er

pp

f

THADDEUS.

knew but what, but what we could sup - ply. Then, what is

DEVILSHOOF.

worse, have no purse! We nothing,

THADDEUS.

no - thing have to buy. My heart, my heart 'twill

DEVILSHOOF.

wring. That is the thing in which we nev - er deal.

THADDEUS.

But all I

DEVILSHOOF.

need, but all I need. 'Twere but in - deed to bor - row, beg, or

cresc.

THADDEUS.

steal. My heart 'twill wring, my

f

heart 'twill wring.....

f

DEVILSHOOF.

That is a thing.... in..... which, in which we nev - er

ff

deal!

Soprani. *f* *cresc.*

In the gip- sy's life you read..... the life that all would like to

Alti. *f* *cresc.*

Tenori.

In the gip- sy's life you read..... the life that all would like to

Bassi. *f* *cresc.*

In the gip- sy's life you read..... the life that all would like to

f

THADDEUS.

The....

lead,..... that all would lead, that all would lead.

lead,..... that all would lead, that all would lead.

DEVILSHOOF.

lead,..... that all would lead, that all would lead. Comrade, your

f *f* *f*

p

scenes and days to me which seem'd so blest to

hand, we un-der-stand, we un-der-stand each o-ther in a

p

be, no..... time can e'er re-store, no

breath, this grasp se-cures its ow-ner yours in

time can e'er re - store; the scenes and days to

life, and un - til death; then rest you here while we ex -

pp

me..... which seem'd so blest to be,..... no

- plore and see what luck, what luck there is in store;.....

time can e'er re - store,..... no time can

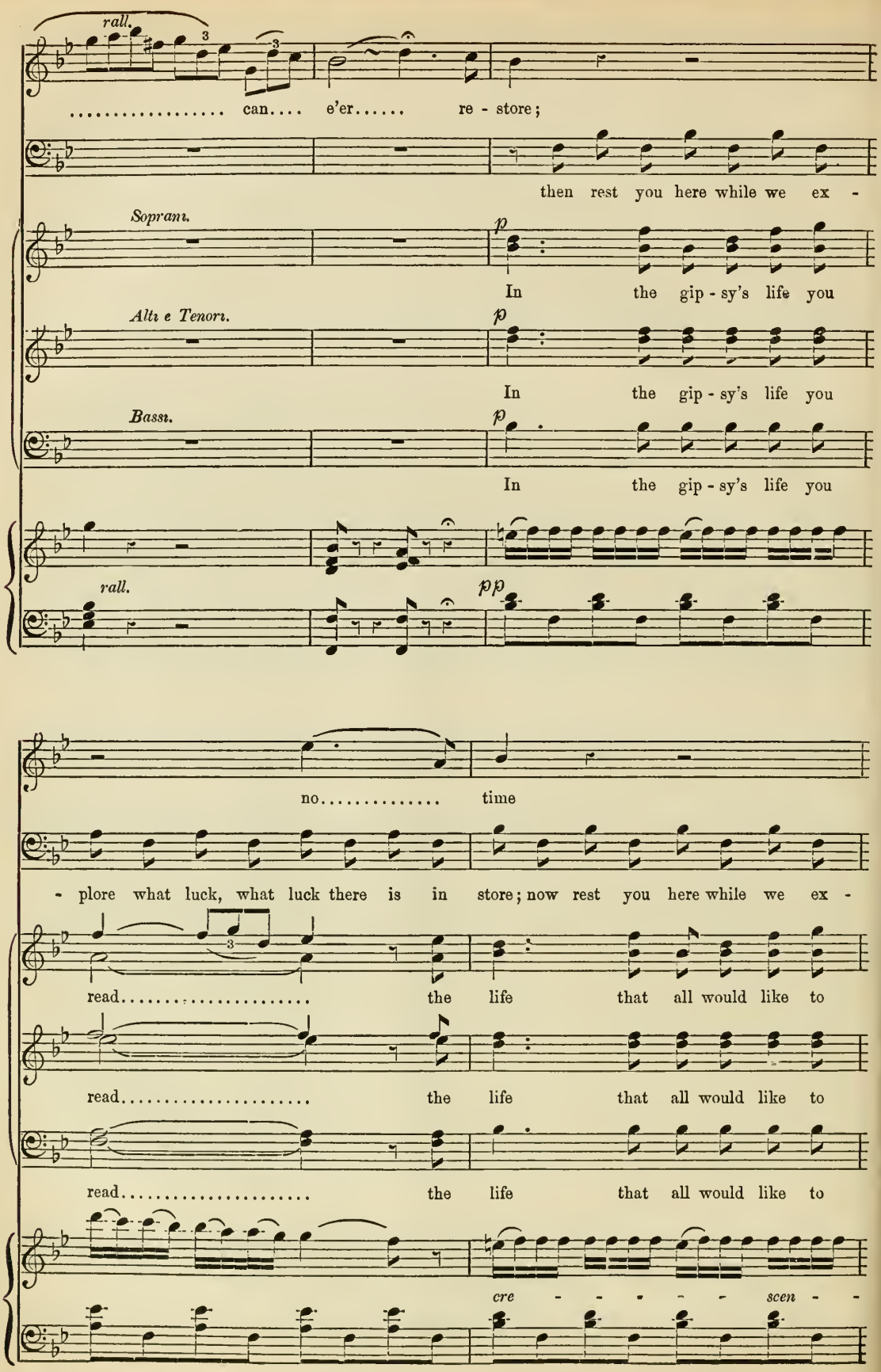
then rest you here while we ex - plore, and see what luck there is in

cresc. *ad lib.*

e'er re - store,..... no time.....

store;

cresc. *f* *colla voce.*


rall.
..... can.... e'er..... re - store;
then rest you here while we ex -
Soprani.
p
In the gip - sy's life you
Alti e Tenori.
p
In the gip - sy's life you
Bassi.
p
In the gip - sy's life you
rall.
pp
no..... time
- plore what luck, what luck there is in store; now rest you here while we ex -
read..... the life that all would like to
read..... the life that all would like to
read..... the life that all would like to
cre - - - - - scen - -

can e'er re - store, no time can e'er re - store, no time can e'er re -

- plore what luck, what luck there is in store, yes, rest here,

lead,..... the life, the life,

lead,..... the life, the life,

lead,..... the life, the life,

- - - - *do.* *f* > > > >

> *ff* *f*

- store, no, no time, no time,..... no time can

ff

rest here while we ex - plore what luck, what luck there

ff

the life, the life that all would like to lead, to

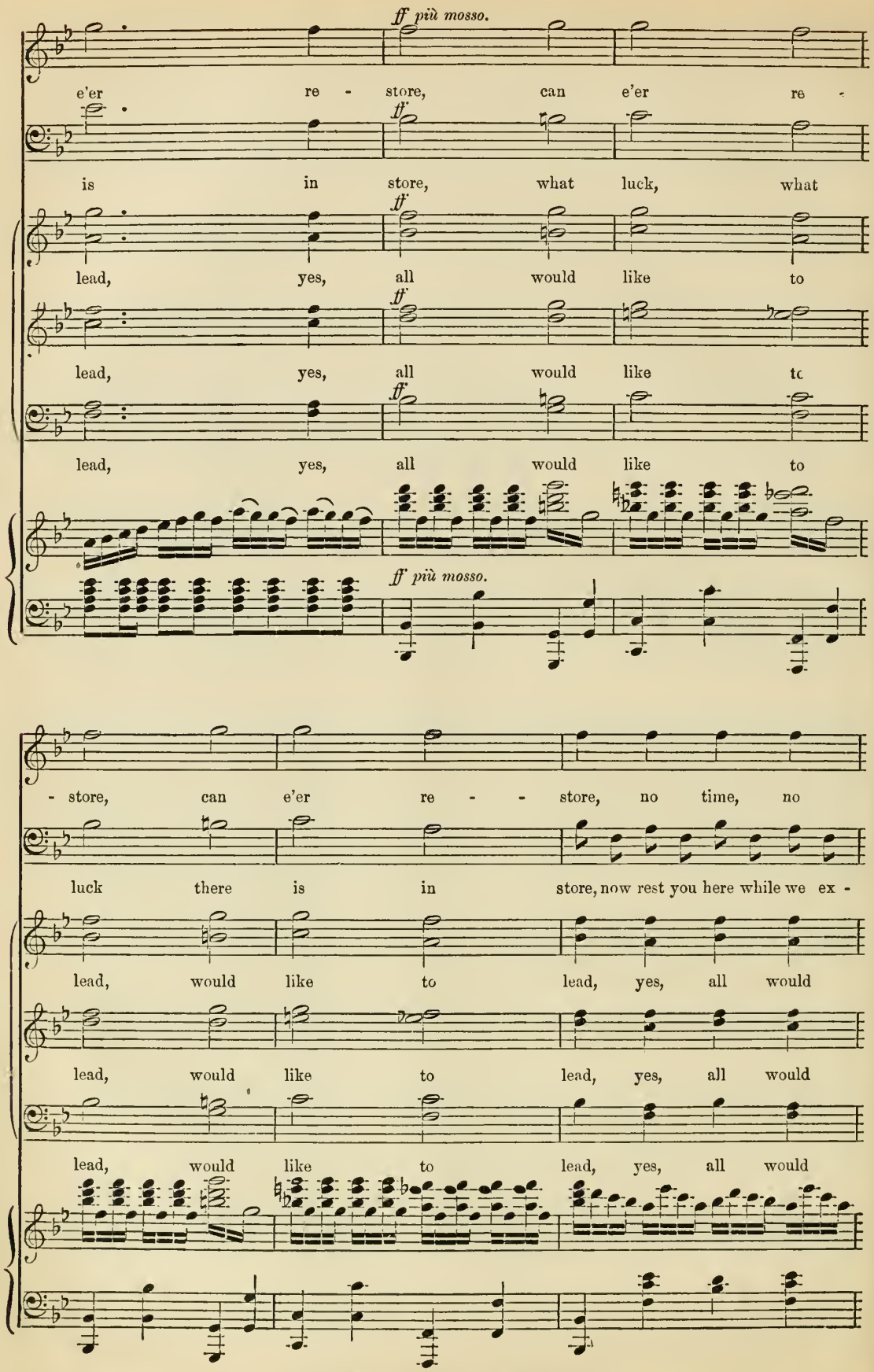
ff

the life, the life that all would like to lead, to

ff

the life, the life that all would like to lead, to

> > *ff* > > > *f*


ff più mosso.
e'er re - store, can e'er re -
ff
is in store, what luck, what
ff
lead, yes, all would like to
ff
lead, yes, all would like to
ff
lead, yes, all would like to
ff più mosso.
- store, can e'er re - - store, no time, no
luck there is in store, now rest you here while we ex -
lead, would like to lead, yes, all would
lead, would like to lead, yes, all would
lead, would like to lead, yes, all would

time can e'er re - store, can e'er re -

- plore what luck, what luck there is in store, what luck's in

like, would like to lead, would like to

like, would like to lead, would like to

like, would like to lead, would like to

- store.

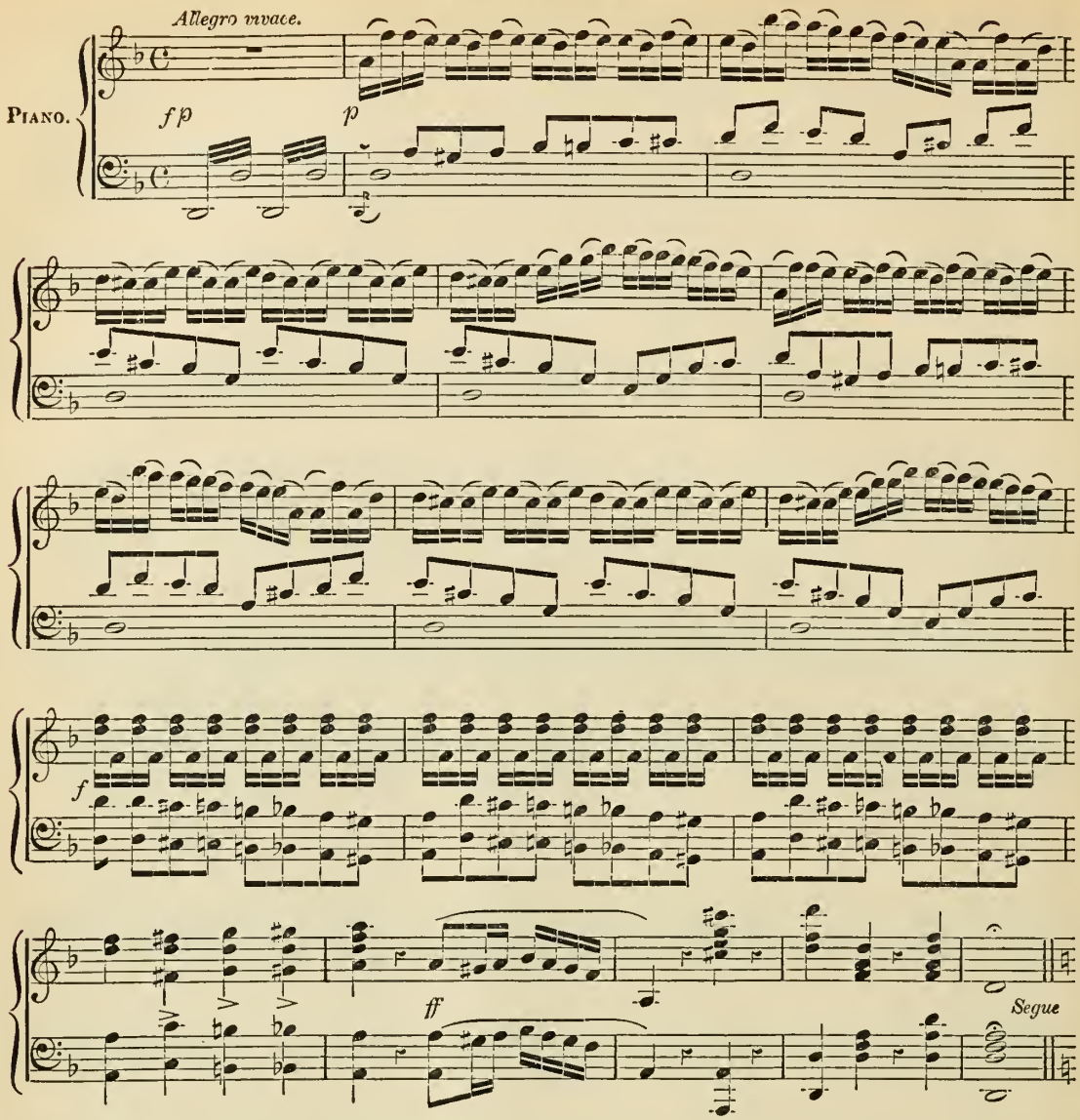
store.

lead.

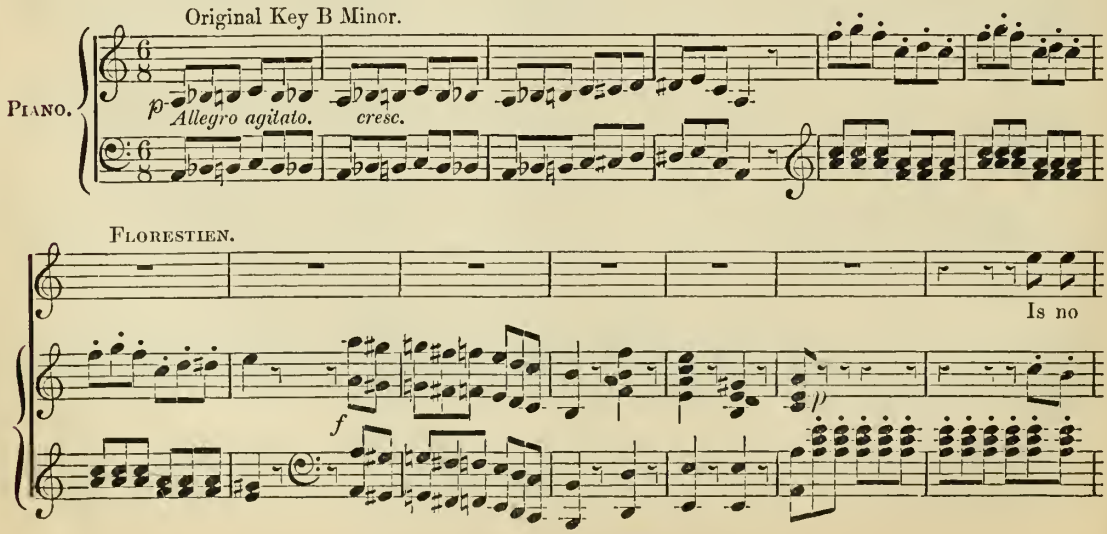
lead.

lead.

Segue.


Allegro vivace.
PIANO.
fp
p
f
ff
Segue

AIR.


Original Key B Minor.
PIANO.
p
Allegro agitato.
cresc.
FLORESTIEN.
Is no
f
p

suc-cour near at hand? for my in - - tel - lect so reels I am

doubt-ful if I stand on my head..... or on my heels; no

gen - tle-man it's ve - ry clear..... such a shock should ev - er know, when I

once be - come a peer..... they shall not treat me so; no,

gen - tle-mau, it's ve - ry clear, such a shock..... should ev - er know, and when

pp

once I be-come a peer they shall..... not treat me so, no,.....

..... they shall not treat me so, no,..... they shall not

treat me so; then let

ev - e - ry vas - sal arm, for my thanks..... he well de - serves who from

this state, this state of a - larm will pro - tect..... my shat-ter'd nerves: to

think that one un-us'd to fear..... such a fright should ev - er know! when I

once be-come a peer..... they shall not treat me so, no

gen-tle-man, its ve-ry clear, such a shock..... should ev - er know; and when

pp

once I be-come a peer, they shall..... not treat me so, no.....

ff

..... they shall not treat me so, no,..... they shall not

p

treat me so.

f

Segue.

MELODRAMATIC MUSIC.

Allegro vivace.

PIANO.

fp *p*

f

ff

Segue

" What do I hear?

MELODRAMATIC MUSIC.

Allegro.

PIANO.

cre - - - - - scen - - - - - do.

ff

"And where is my darling child."

Melodramatic Music.

Andante.

dolce assai.

Piano.

fp

accelerando.

cresc.

fp

p

cresc.

fp

stentate.

rall.

WALTZ.

"let the fête begin."

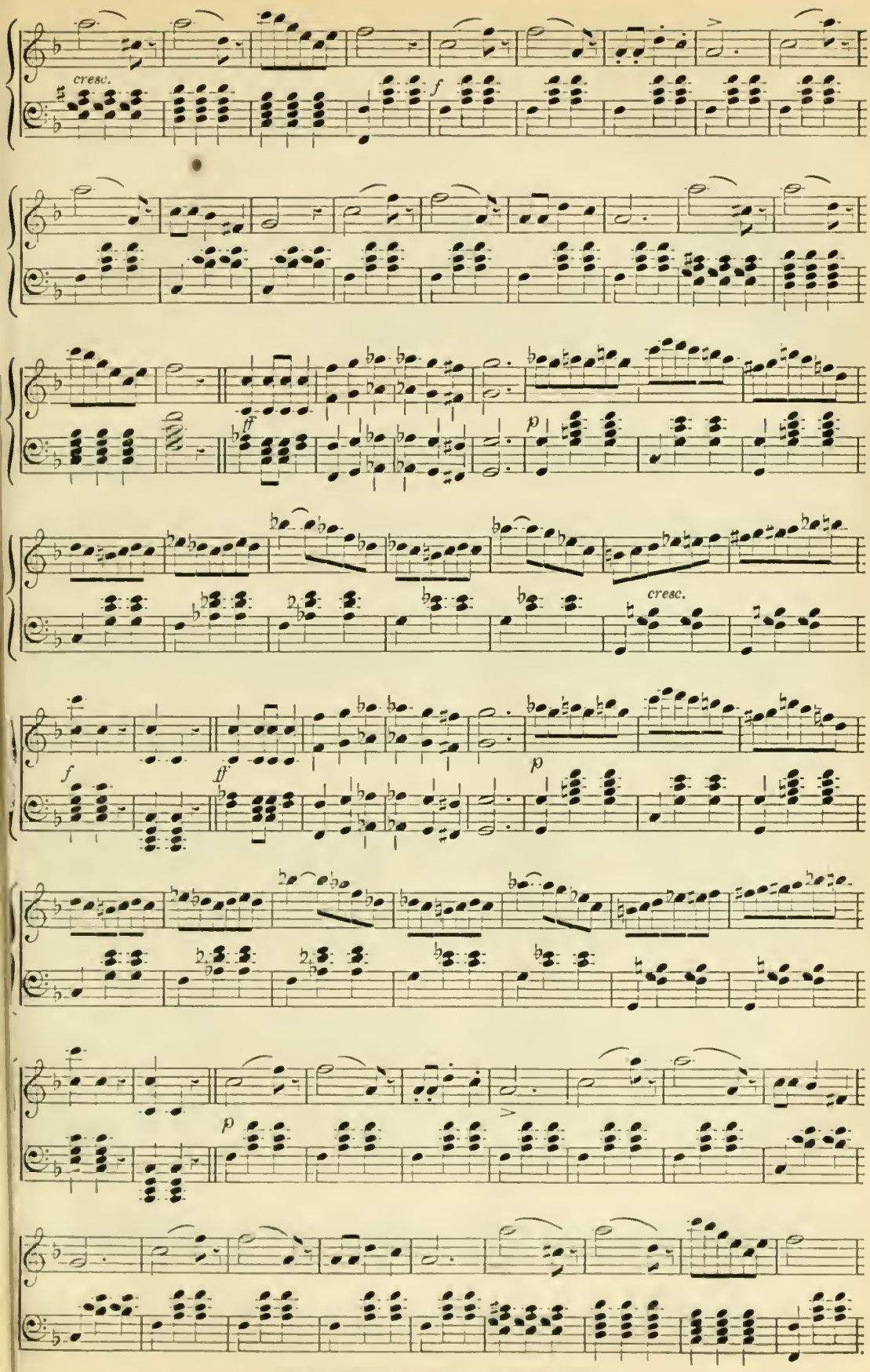
tempo di Valse.

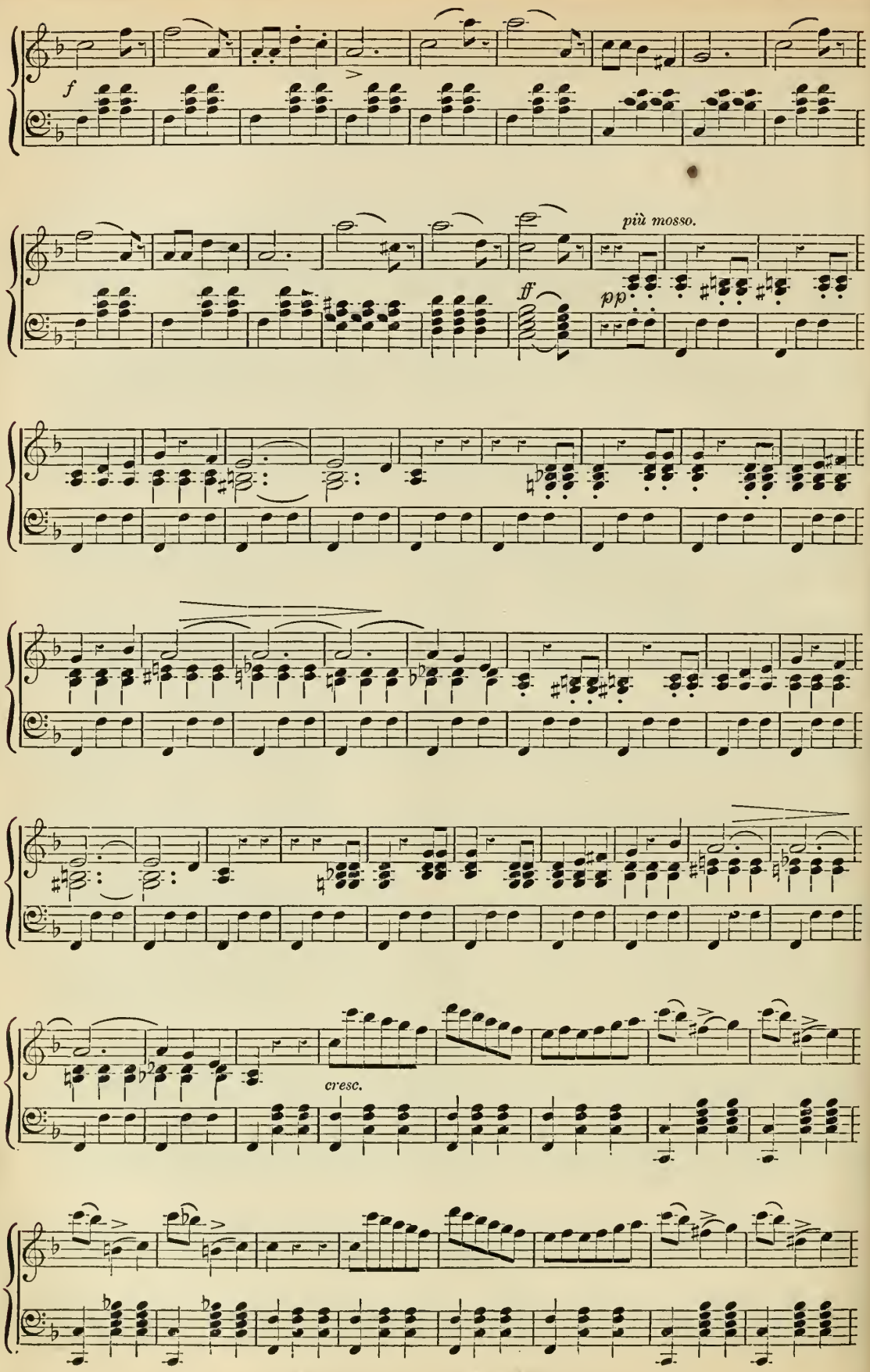
Piano.

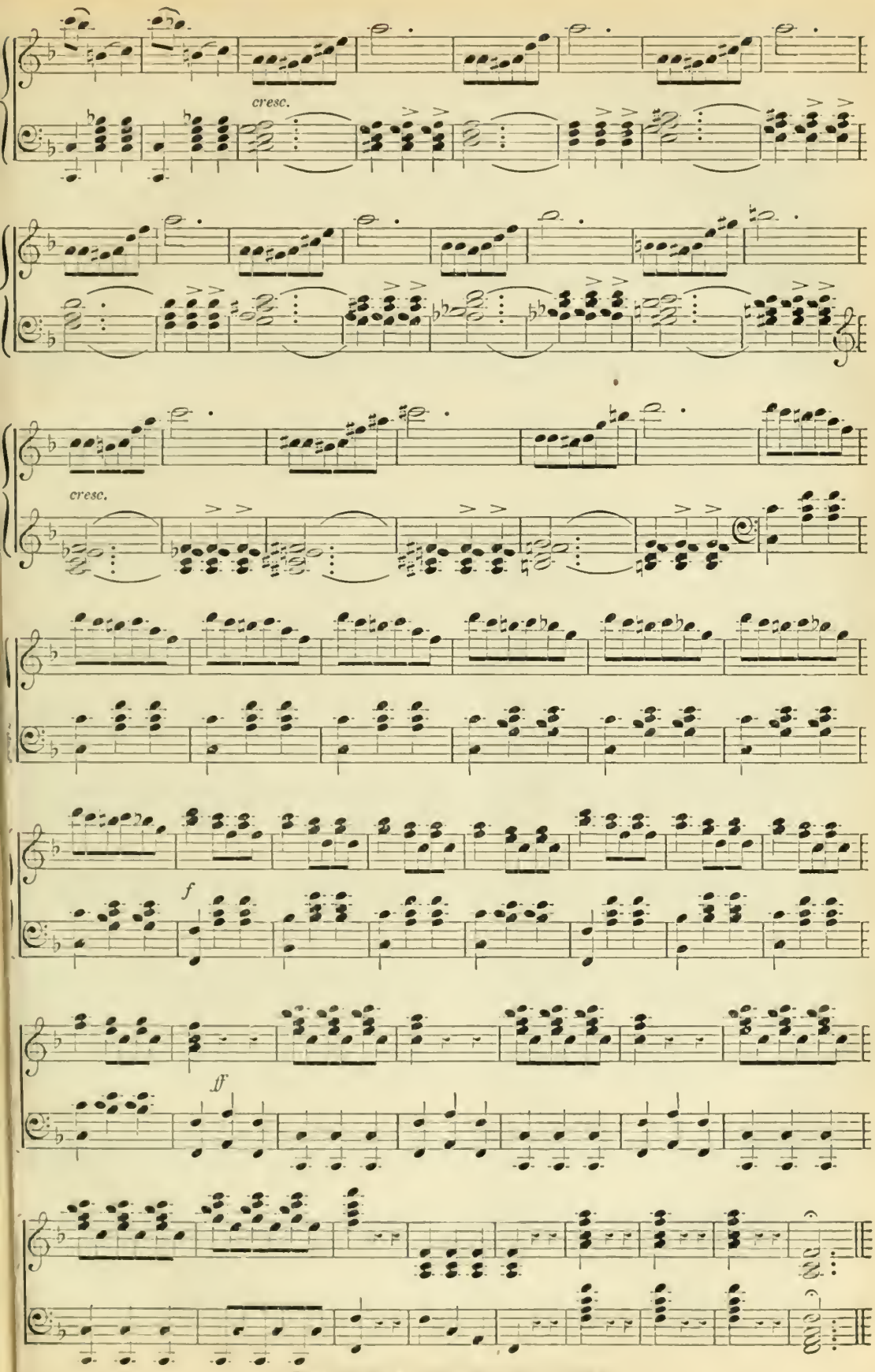
f

p

p


cresc.
f
ff
p
cresc.
f
ff
p
p


f
più mosso.
ff
pp
cresc.


cresc.
cresc.
f
ff

FINALE TO ACT I

Soprani e Contralti.

Tenori.

Bassi.

Allegro vivace.

Piano.

p

f

Down with the da - ring slave who dis -

Down with the da - ring slave who dis -

Down with the da - ring slave who dis -

- putes, who dis - putes the right of a peo - ple's de -

- putes, who dis - putes the right of a peo - ple's de -

- putes, who dis - putes the right of a peo - ple's de -

- light, and would their an - ger

- light, and would their an - ger

- light, and would their an - ger

brave.

brave.

COUNT.

brave Al - though 'tis vain to mask the

p

rage such act de - mands, for - give me if I ask his

par - don at your hands, if from your wrath I

p

ven - ture to have craved the life of.... one my more than life who

saved: stran - ger, I an - swer not one mo-ment for your

f *pp*

life; quit, while you may, a spot where you have rais'd a

strife: your lon - ger pre - sence will more ex -

(throwing a purse of gold to Thaddeus.)

- cite, and this will the ser - vice you did me re - quite!

p

DEVILSHOOF.

Where's the hand will dare to touch a hair of him I prize so much? the

pulse of pride you boast, with-in, with-in me beats as high;

f

you and your ti-tled host, proud lord, proud lord, I do de-fy.

p

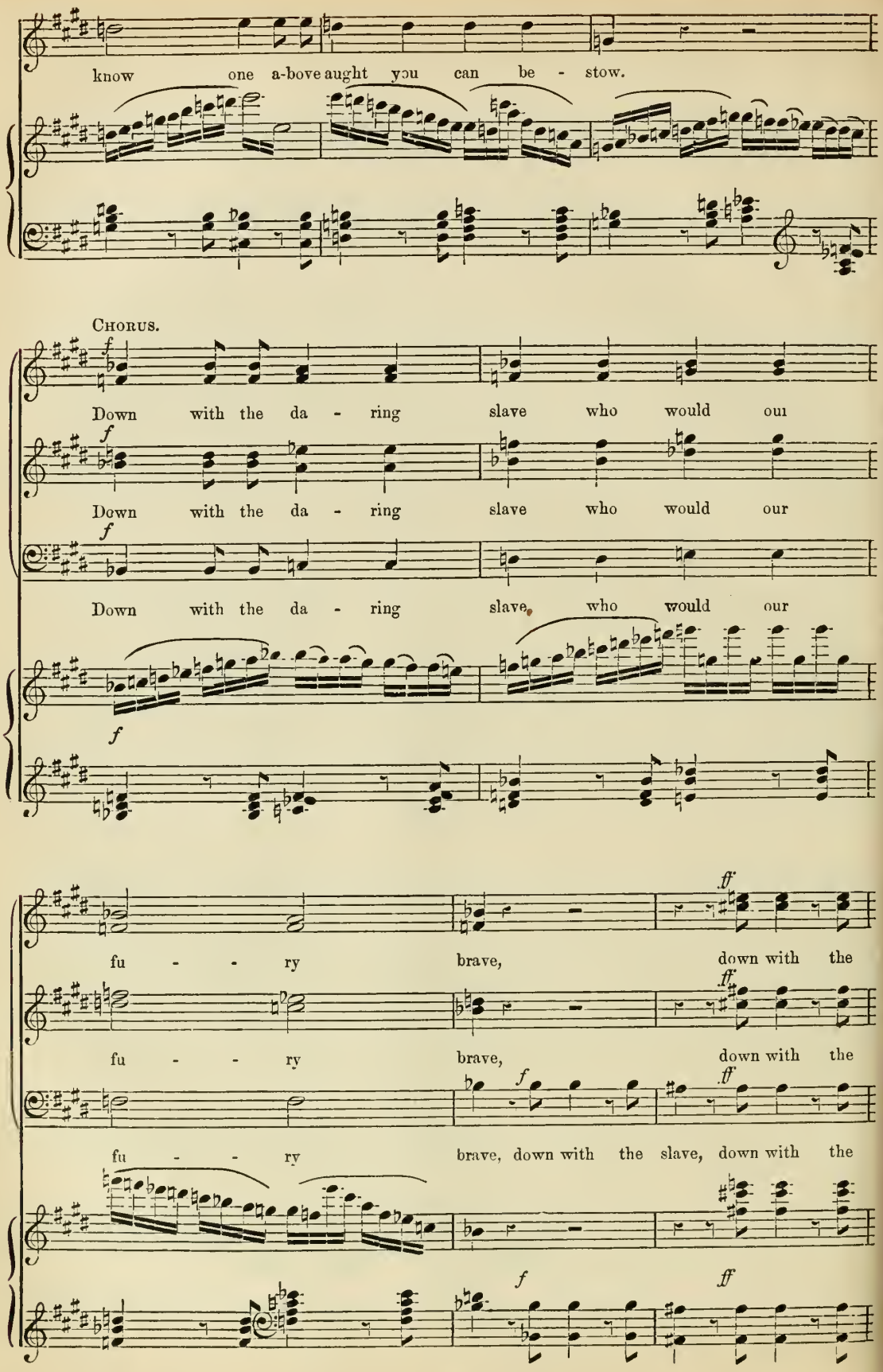
FLORESTEIN.

Up-on my life 'tis most un-plea-sant, just as one had at-tack'd a

THADDEUS. *(throwing the purse at the Count's feet.)*

pheasant. Take back your gold, and learn to

f *pp*


know one a-bove aught you can be - stow.
Chorus.
Down with the da - ring slave who would our
Down with the da - ring slave who would our
Down with the da - ring slave, who would our
fu - - ry brave, down with the
fu - - ry brave, down with the
fu - - ry brave, down with the slave, down with the

slave who would, who would our fu - ry brave.

slave who would, who would our fu - ry brave. DEVILSHOOF.

slave who would, who would our fu - ry brave. Stand back, ye cra - ven

f

things! he who ob - structs our path up -

8va

- on his rash - ness brings the ven - geance of my

8va

CHORUS.

Down with the slave! down with the slave! seize him and bind him, and there let him

Down with the slave! down with the slave! seize him and bind him, and there let him

wrath. Down with the slave! down with the slave! seize him and bind him, and there let him

p *pp*

find es - cape from those walls bet - ter men have con - fin'd, there let him

find es - cape from those walls bet - ter men have con - fin'd, there let him

find es - cape from those walls bet - ter men have con - fin'd, there let him

find an escape from those walls better men have con-fin'd!

find an escape from those walls better men have con-fin'd.

DEVILSHOOF.

find an escape from those walls better men have confin'd! Tho' mesh'd by num - bers in the

f

yoke of one by all ab - hor'd, yet trem - ble, worth - less

CHORUS.

Down with the slave, down with the slave, down

Down with the slave, down with the slave, down

lord, at the ven - geance you pro-voke.

Down with the slave, down

f

più mosso.

with the slave, the slave who would our fu - ry brave, the slave who

with the slave, the slave who would our fu - ry brave, the slave who

with the slave, the slave who would our fu - ry brave, the slave who

ff più mosso.

would our fu - ry brave; down with the slave, down with the

would our fu - ry brave; down with the slave, down with the

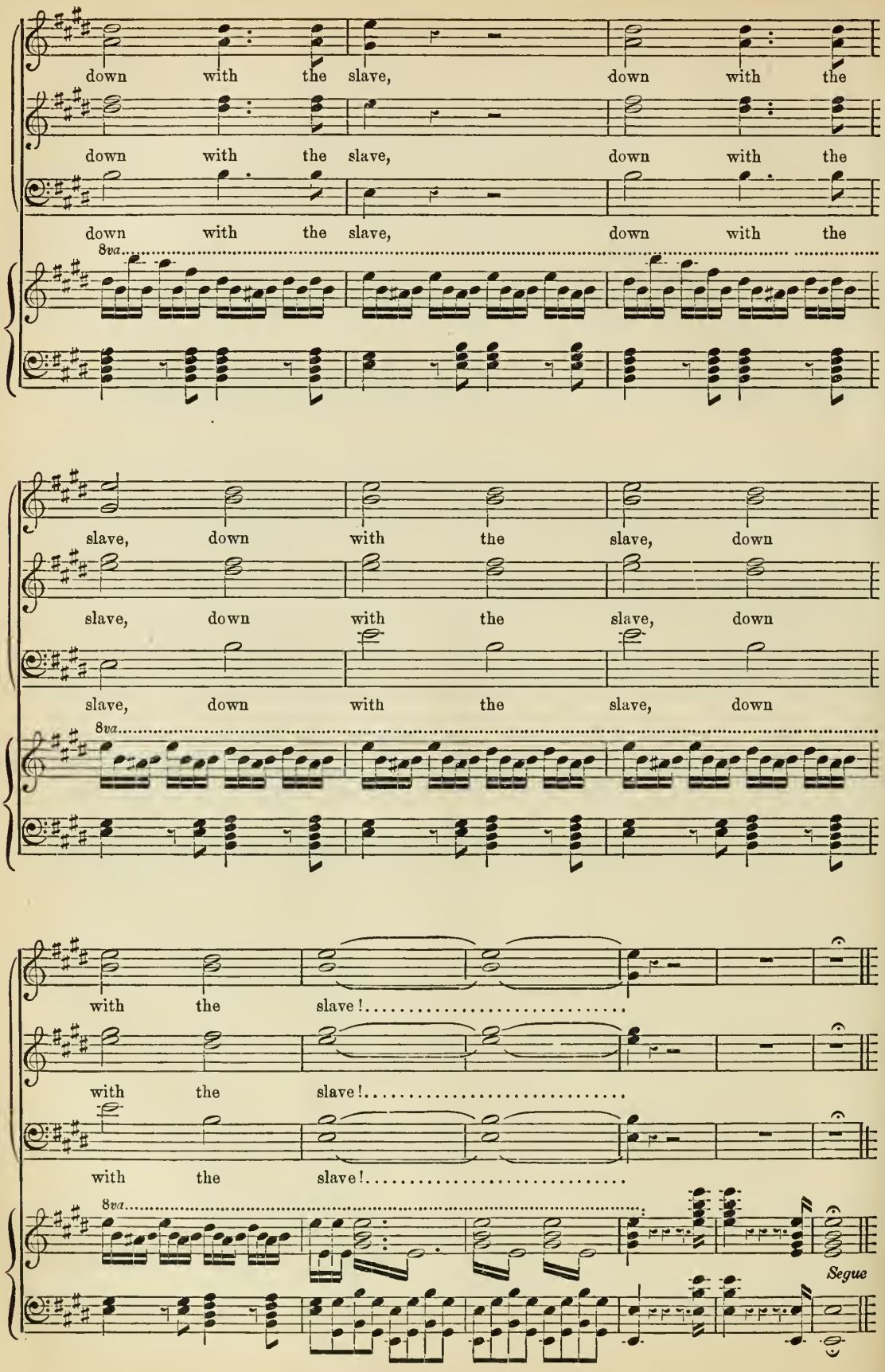
would our fu - ry brave; down with the slave, down with the

slave who would our fu - ry brave,

slave who would our fu - ry brave,

slave who would our fu - ry brave,

Sea.

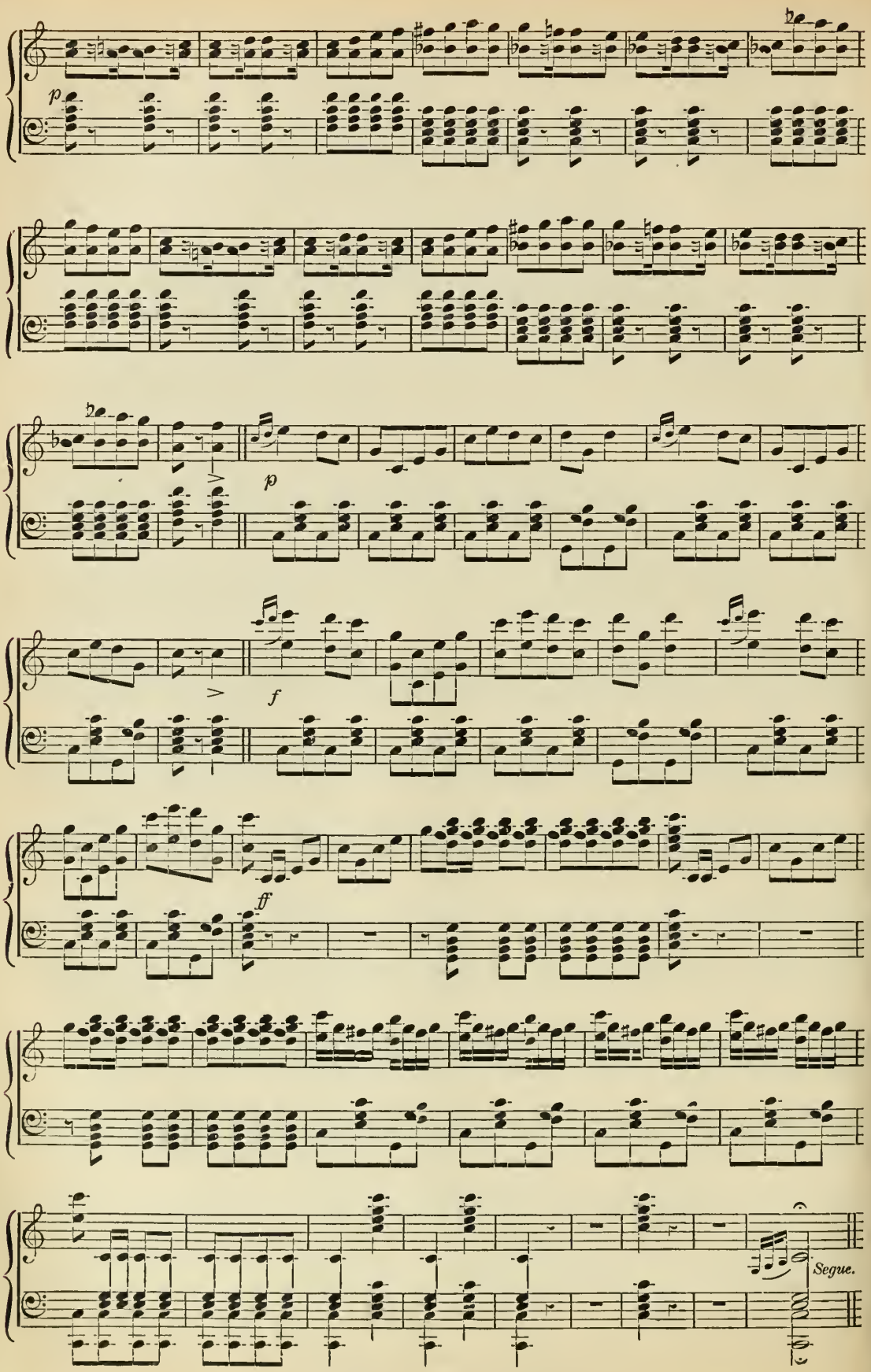

down with the slave, down with the
down with the slave, down with the
down with the slave, down with the
8va
slave, down with the slave, down
slave, down with the slave, down
slave, down with the slave, down
8va
with the slave!
with the slave!
with the slave!
8va
Segue

GALOP.

Allegro vivace.

PIANO.

ff *p* *p* *f* *p* *p* *f*


p
p
f
ff
Segue.

Soprani e Contralti.

What sounds break on the

Tenori.

What sounds break on the

Bassi.

What sounds break on the

Allegro.

PIANO.

ear,.. what sounds break on the ear,.. what

ear,.. what sounds break on the ear, what

ear, what sounds break on the ear, what

looks of wild de - spair a grief as wild im - part!

looks of wild de - spair a grief as wild im - part!

looks of wild de - spair a grief as wild im - part!

COUNT.

My child! my child! that word a - lone with

a - go - ni - zing tone, my child! that word a -

CHORUS.

Be ev - 'ry

Be ev - 'ry

- lone bursts in up - on my soul. Be ev - 'ry

hand pre - par'd their liege lord's halls to guard, and

hand pre - par'd their liege lord's halls to guard, and

hand pre - par'd their leige lord's halls to guard, and

with de - vo - tion's bond, all ties, all ties be - yond—

with de - vo - tion's bond, all ties, all ties be - yond—

with de - vo - tion's bond, all ties, all ties be - yond—

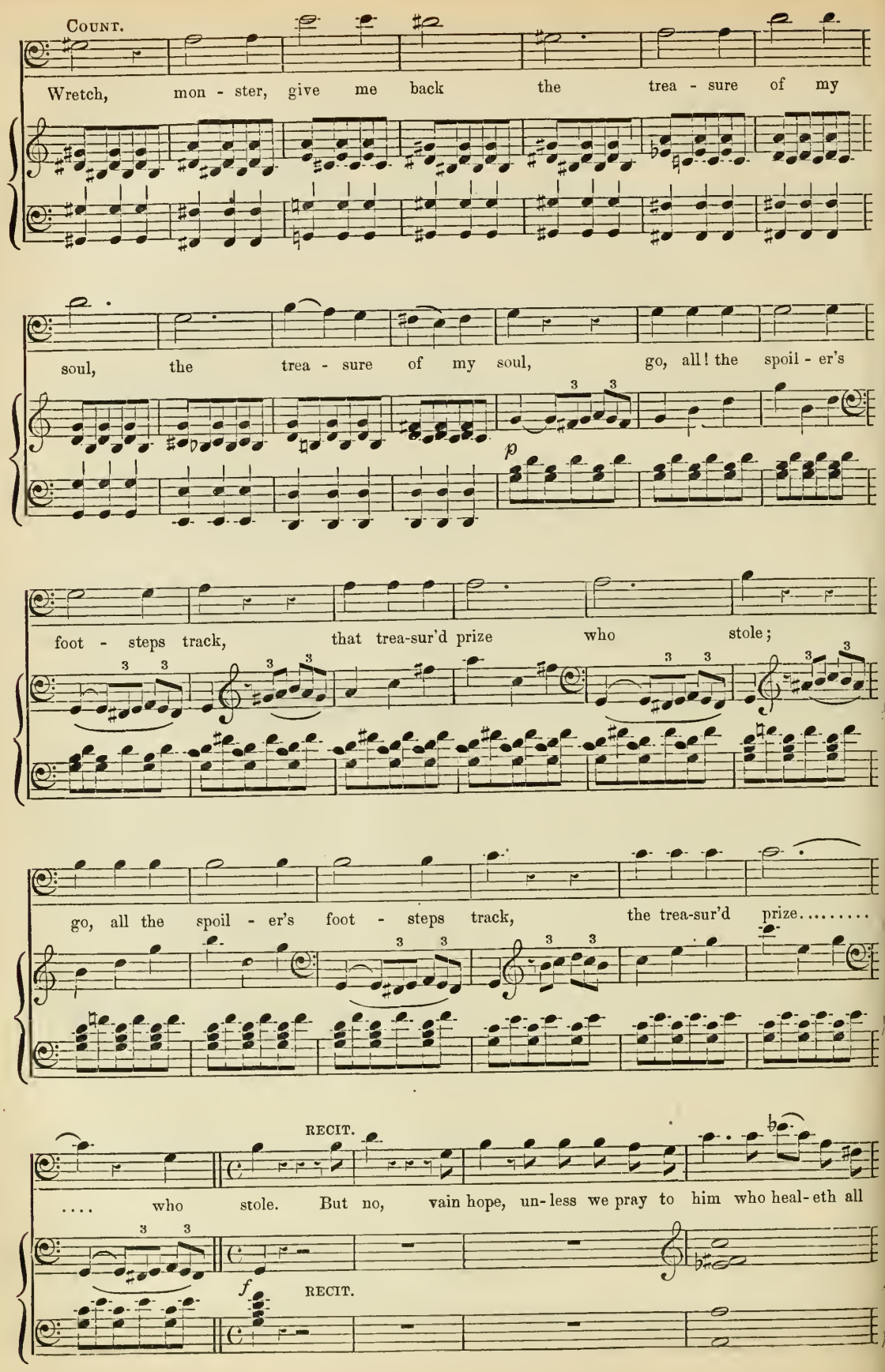
f

FLORESTEIN.

Ah! what with dan - cing, scream - ing, fight-ing, one real - ly

is a shock - ing plight in, it puz - zles

quite one's wit to find a place to pick a bit.


COUNT.
Wretch, mon - ster, give me back the trea - sure of my
soul, the trea - sure of my soul, go, all! the spoil - er's
p
foot - steps track, that trea-sur'd prize who stole;
go, all the spoil - er's foot - steps track, the trea-sur'd prize.....
RECIT.
.... who stole. But no, vain hope, un-less we pray to him who heal-eth all
f
RECIT.

Andante Religioso.

sor - row, with sup - pliant limb. Thou, who in might su-preme,

ff

COUNT.

pp *f* *p*

thou who in might su-preme, o'er the fate of all reign - est, o'er the fate of all

pp *p*

Thou, who in might su - preme, o'er the fate of all

pp *p*

Thou, who in might su - preme, o'er the fate of all

pp *p*

Thou, who in might su - preme, o'er the fate of all

p

pp *cresc.*

reign - est, thou who hope's pa - lest beam in the mourn-er sus - tain - est,

pp *cresc.* *p*

reign - est, thou who hope's pa - lest beam in the mourn-er sus - tain - est,

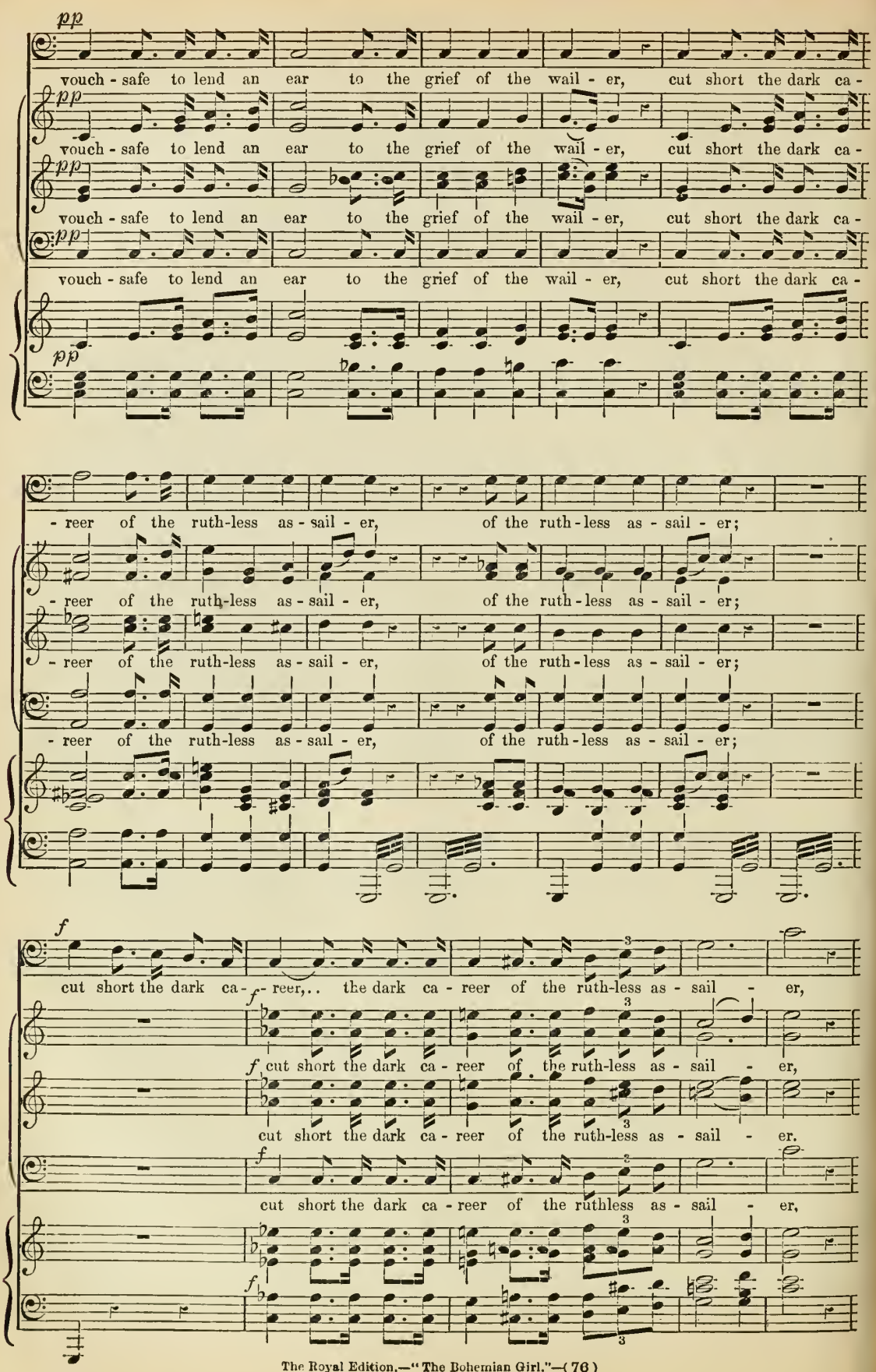
pp *cresc.*

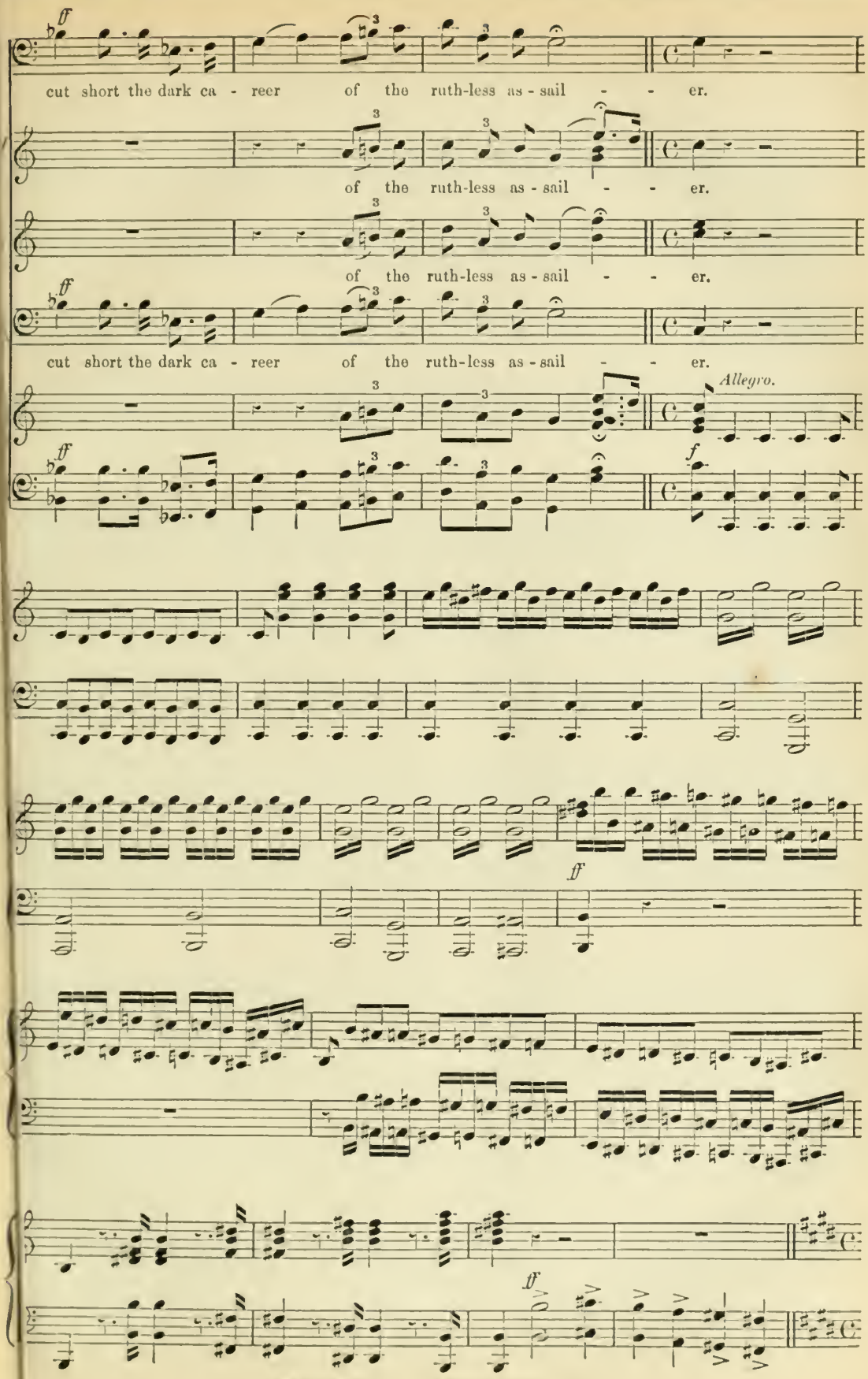
reign - est, thou who hope's pa - lest beam in the mourn-er sus - tain - est,

reign - est, in the mourn-er sus - tain - est,

pp *cresc.*

* On the stage this prayer is sung without Instrumental Accompaniments.


pp
vouch - safe to lend an ear to the grief of the wail - er, cut short the dark ca -
vouch - safe to lend an ear to the grief of the wail - er, cut short the dark ca -
vouch - safe to lend an ear to the grief of the wail - er, cut short the dark ca -
vouch - safe to lend an ear to the grief of the wail - er, cut short the dark ca -
- reer of the ruth-less as - sail - er, of the ruth - less as - sail - er;
- reer of the ruth-less as - sail - er, of the ruth - less as - sail - er;
- reer of the ruth-less as - sail - er, of the ruth - less as - sail - er;
- reer of the ruth-less as - sail - er, of the ruth - less as - sail - er;
f
cut short the dark ca - reer,.. the dark ca - reer of the ruth-less as - sail - er,
cut short the dark ca - reer of the ruth-less as - sail - er,
cut short the dark ca - reer of the ruth-less as - sail - er.
cut short the dark ca - reer of the ruthless as - sail - er,


ff
cut short the dark ca - reer of the ruth-less as - sail - - er.
of the ruth-less as - sail - - er.
of the ruth-less as - sail - - er.
ff
cut short the dark ca - reer of the ruth-less as - sail - - er.
Allegro.
ff
f
ff
ff

Allegro vivace.

mf

Fol - low, fol - low with heart and with arm,.... fol - low, fol - low and

mf

Fol - low, fol - low with heart and with arm,.... fol - low, fol - low and

mf

Fol - low, fol - low with heart and with arm,.... fol - low, fol - low and

Allegro vivace.

fp

shel - ter from harm the pride of Arn-heim's line, the pride of Arn - heim's

shel - ter from harm the pride of Arn-heim's line, the pride of Arn - heim's

shel - ter from harm the pride of Arn-heim's line, the pride of Arn - heim's

pp *f*

p

line,..... fol - low, fol - low with heart and with arm,.. fol - low, fol - low and

p

line,..... fol - low, fol - low with heart and with arm,.. fol - low, fol - low and

p

line, fol - low, fol - low with heart and with arm,.. fol - low, fol - low and

p

cresc.

shel - ter from harm the pride of Arn-heim's line, where all its hopes en -

cresc.

shel - ter from harm the pride of Arn-heim's line, where all its hopes en -

cresc.

shel - ter from harm the pride of Arn-heim's line, where all its hopes en -

cresc. f

ff

- twine, fol - - low, fol - low, fol - - low, fol - low,

ff

- twine, fol - low, fol - - low, fol - low, fol - - low, fol - low

ff

- twine, fol - low, fol - - low, fol - low, fol - - low, fol - low

ff

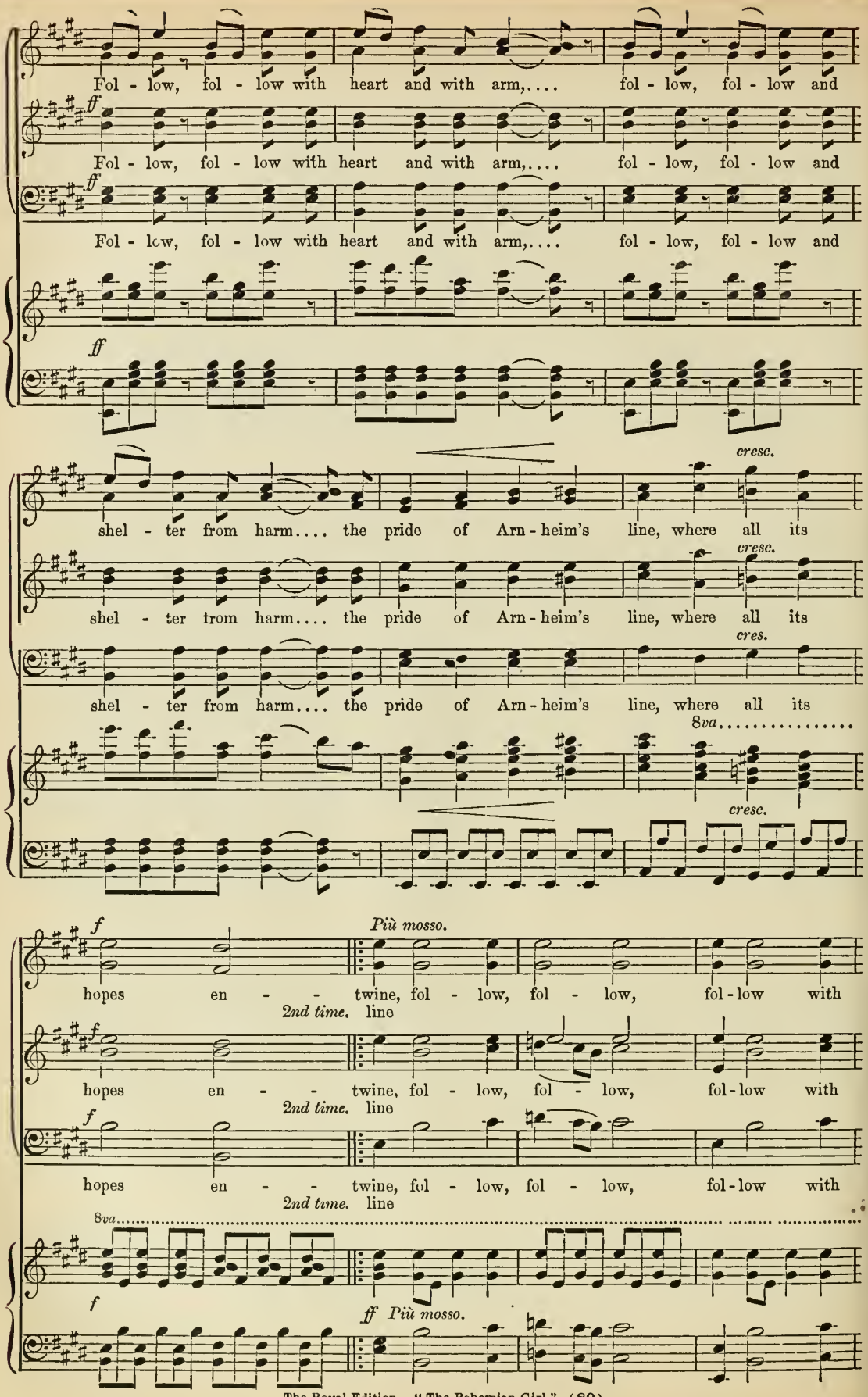
fol - - low, fol - low, fol - - - low!

ff

fol - - low, fol - low, fol - - - low!

ff

fol - - low, fol - low, fol - - - low!


Fol - low, fol - low with heart and with arm,.... fol - low, fol - low and
ff
Fol - low, fol - low with heart and with arm,.... fol - low, fol - low and
ff
Fol - low, fol - low with heart and with arm,.... fol - low, fol - low and
ff
cresc.
shel - ter from harm.... the pride of Arn - heim's line, where all its
cresc.
shel - ter from harm.... the pride of Arn - heim's line, where all its
cres.
shel - ter from harm.... the pride of Arn - heim's line, where all its
8va
cresc.
f
Più mosso.
hopes en - - twine, fol - low, fol - low, fol - low with
2nd time. line
f
hopes en - - twine, fol - low, fol - low, fol - low with
2nd time. line
f
hopes en - - twine, fol - low, fol - low, fol - low with
2nd time. line
8va
f
ff Più mosso.

heart, fol - low and save the pride of Arn - heim's

heart and with arm, fol - low and save the pride of Arn - heim's

heart and with arm, fol - low and save the pride of Arn - heim's

8va

line, where all its hopes, its hopes en - twine.

line, where all its hopes, its hopes en - twine.

line, where all its hopes, its hopes en - twine.

8va

ff

END OF ACT I.

INTRODUCTION.

Moderato.

PIANO

pp

cres - - cen - - - do. *pp*

pp

CHORUS.

Alti.

Si - - lence, si - lence, the La - dy moon, the La - dy

Tenori.

Si - - lence, si - lence, the La - dy moon, the La - dy

Bassi.

Si - - lence, si - lence, the La - dy moon, the La - dy

sotto voce.

sempre p

moon is the on - ly wit - ness now a - wake, and, wea - ry of watch-ing,

sempre p

moon is the on - ly wit - ness now a - wake, and, wea - ry of watch-ing,

sempre p

moon is the on - ly wit - ness now a - wake, and, wea - ry of watch-ing,

chance she soon to sleep will her-self be - take!..... silence,

chance she soon to sleep will her-self be - take!..... silence,

chance she soon to sleep will her-self be - take!..... silence,

si - lence, from her throne in air she may look on for aught we care.....

si - lence, from her throne in air she may look on for aught we care,....

si - lence, from her throne in air she may look on for aught we care,....

but if she at-tend un-to our be-hest she will go to rest,....

but if she at-tend un-to our be-hest she will go to rest,....

but if she at-tend un-to our be-hest she will go to rest,....

yes, she will qui-et-ly go to her rest, qui-et-

yes, she will qui-et-ly go to her rest, qui-et-

yes, she will qui-et-ly go to her rest, qui-et-

sf

sf

-ly go to her rest.

-ly go to her rest.

-ly go to her rest.

DEVILSHOOF

There's a deed to

f *pp*

(The Gipsies all draw their daggers, and appear delighted.)

do whose gains will re - ward the risk and pains; fie!

fie! to a gen-tle-man when you ap - peal, you may draw his

purse with-out draw-ing your steel, with bows and po-lite-ness and with

great re - spect, you may take more than he can at first sus - pect. See,

see, where in gob - lets deep what sense they have, they

steep: watch here, till each to his home shall reel on his doubtful

way, watch here watch here, and the gob - let's foam will make

each an ea - sy prey. Si - lence! this way, this way, this way this

way, silence, this way, this way,

pp

Si - - lence, si- lence, this way, this way, si - -

pp

Si - - lence, si- lence, this way, this way, si - -

pp

Si - - lence, si- lence, this way, this way, si - -

pp

si - lence, this way, this way,

- lence, si - lence,

- lence, si - lence,

- lence, si - lence,

sf *p* *sf* *p*

si - - - - - lence!

si - - - - - lence!

si - - - - - lence!

si - - - - - lence!

p

Allegro.

f *p*

FLORESTEIN. *(Drunk.) quasi parlando.*

Wine! wine! if I am

p *quasi parlando.*

heir to the Count, my un - cle's line,

p

wine! wine! where's the

fel - low will dare to re - fuse his ne - phew wine, to re -

- fuse his nephew wine? That moon there sta-ring me on my way can't be so

pp

mo-dest as peo - ple say, for meet whom she will, and in what-ev - er spot. she

DEVILSHOOF. *(to Florestein bowing.)*

oft - en looks on at what she ought not. My ear caught

p *f* *p* *sempre staccato.*

not the clock's last chime, and might I beg to ask the time?

FLORESTEIN. *(aside.)*

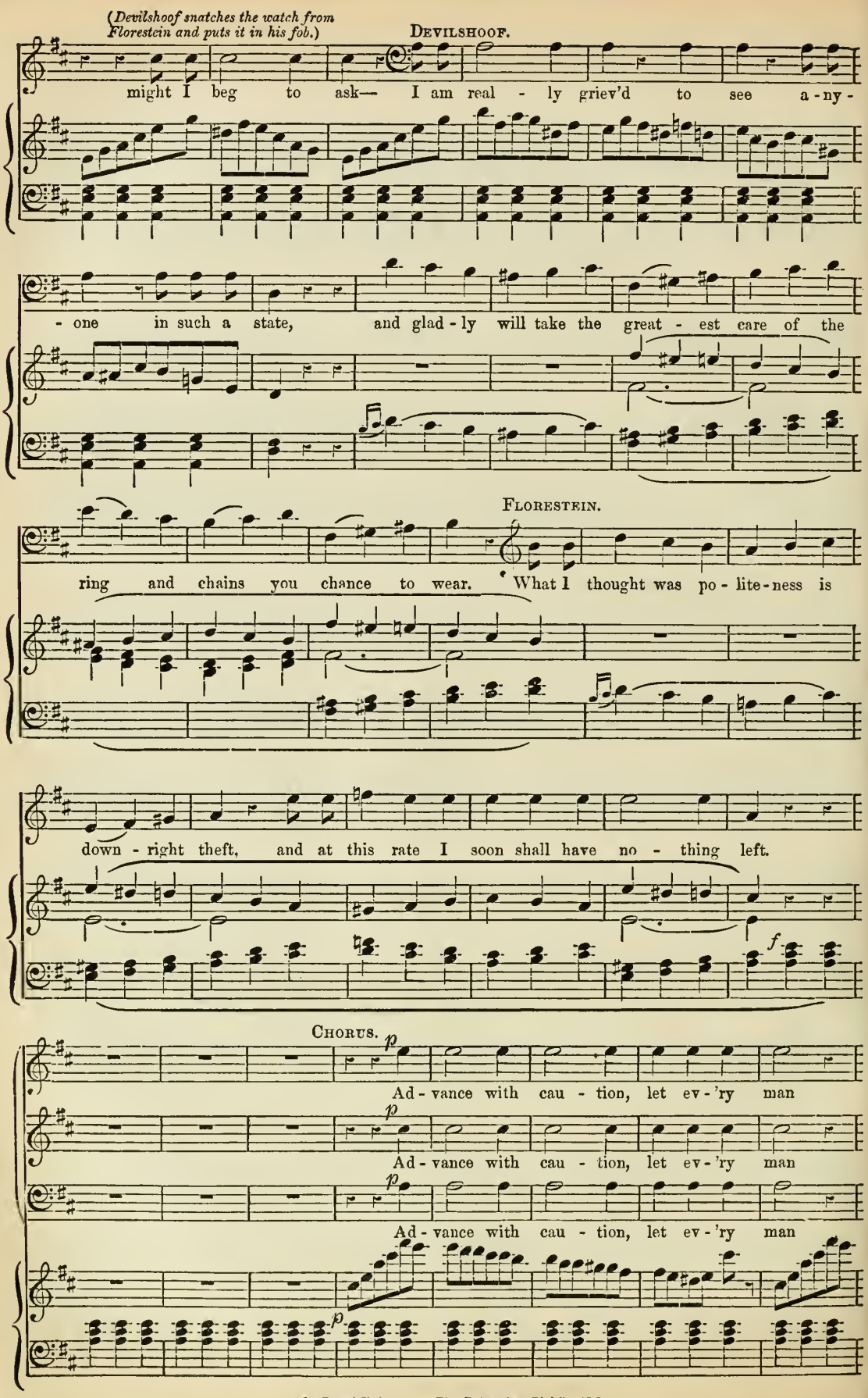
If the bot - tle has pre - vail'd, yet when - ev - er I m as - sail'd, though there

(to Devilshoof.)

may be nothing in it, I am so - ber'd in a min - ute. You are

(looking at his watch.)

real - ly so po - lite that— 'tis late in - to the night,


(Devilshoof snatches the watch from Florestein and puts it in his fob.)
DEVILSHOOF.
might I beg to ask— I am real - ly griev'd to see a - ny -
- one in such a state, and glad - ly will take the great - est care of the
FLORESTEIN.
ring and chains you chance to wear. What I thought was po - lite - ness is
down - right theft, and at this rate I soon shall have no - thing left.
f
CHORUS.
p
Ad - vance with cau - tion, let ev - 'ry man
Ad - vance with cau - tion, let ev - 'ry man
Ad - vance with cau - tion, let ev - 'ry man
p

seize on and keep what - ev - er he can, what - ev - er he

seize on and keep what - ev - er he can, what - ev - er he

seize on and keep what - ev - er he can, what - ev - er he

(*The Queen appears.*)

can, what - ev - er he can.

can, what - ev - er he can.

can, what - ev - er he can.

f

QUEEN. RECIT.

To him, from whom you stole, surrender back the whole.

FLORESTEIN.

Thanks, ma- dam, la - dy, but

Tempo primo.

pp

pp

staccato.

might I re - quest a me - dal-lion in di - a- monds worth all the rest.

On our

On our

On our

chief - tain's share we ne'er en - croach, and he fled with the prize at

chief - tain's share we ne'er en - croach, and he fled with the prize at

chief - tain's share we ne'er en - croach, and he fled with the prize at

your ap - proach, he fled with the prize at

your ap - proach, he fled with the prize at

your ap - proach, he fled with the prize at

your ap - proach.

your ap - proach.

your ap - proach.

QUEEN.

Be your safe - ty my

Tempo primo.

FLORESTEIN.

care. I'm in pre-cious hands.

QUEEN.

Fol - low and list to your Queen's.. com -

- mands. We fol - low, yes, and list, and list un - to our Queen's com-mands,

pp

We fol - low, yes, and list, and list un - to our Queen's com - mands,

pp

We fol - low, yes, and list, and list un - to our Queen's com - mands,

pp

yes, we list, we list un - to our Queen's com - mands,.....

yes, we list, we list un - to our Queen's com - mands,.....

yes, we list, we list un - to our Queen's com - mands,.....

yes, we list, we list un - to our Queen's com - mands, yes, we

yes, we list, we list un - to our Queen's com - mands, yes, we

yes, we list, we list un - to our Queen's com - mands, yes, we

cresc.

QUEEN.

come, come, come.

list, we list to our Queen's commands, yes, yes, yes, fol - - low.

list, we list to our Queen's commands, yes, yes, yes, fol - - low.

list, we list to our Queen's commands, yes, yes, yes, fol - - low.

sf *sf* *pp*

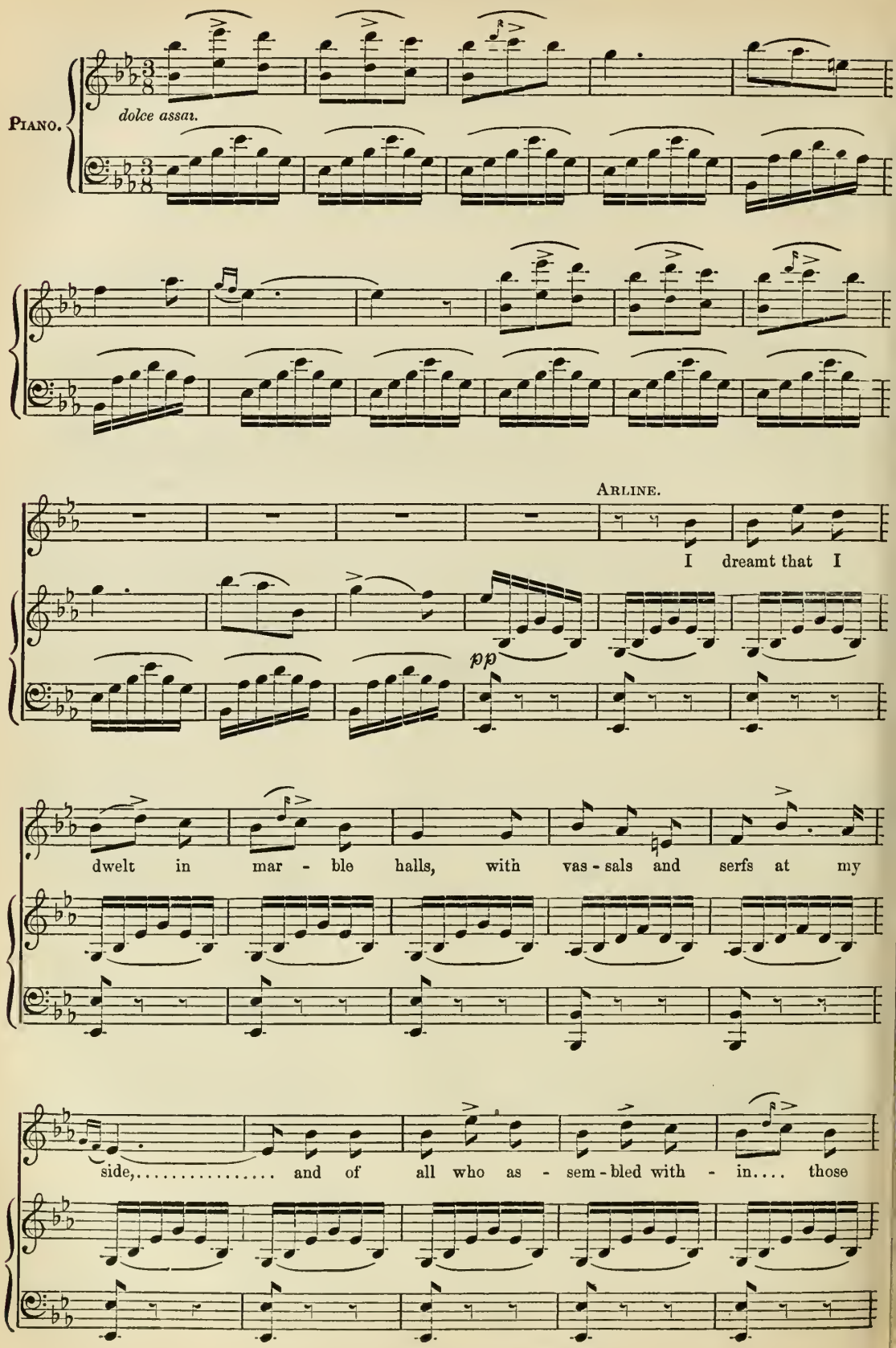
(*Segue.*)

Moderato.

p

tr

THE DREAM.


Piano.
dolce assai.
Arline.
I dreamt that I
pp
dwelt in mar - ble halls, with vas - sals and serfs at my
side,..... and of all who as - sem - bled with - in.... those

walls that I was the hope and the pride,..... I had

rich-es too great to count—could boast of a high an - ces - tral

pp

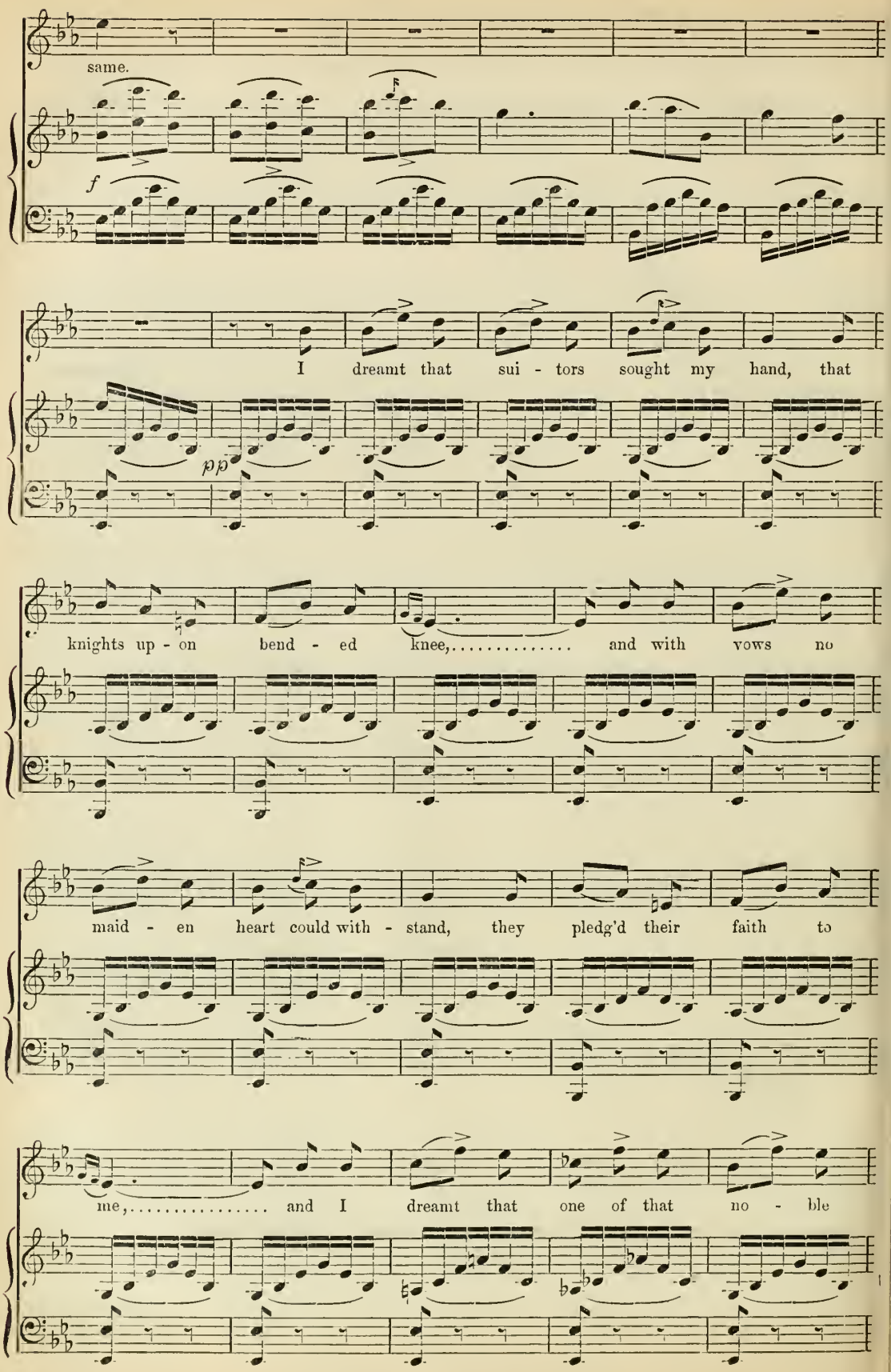
name;..... but I al - so dreamt, which pleas'd me most, that you

pp

lov'd me still the same, that you lov'd me, you lov'd me

cresc.

still the same, that you lov'd me, you lov'd me still the


same.
f
I dreamt that sui - tors sought my hand, that
pp
knights up - on bend - ed knee,..... and with vows no
maid - en heart could with - stand, they pledg'd their faith to
me,..... and I dreamt that one of that no - ble

host came forth my hand to claim;..... but I

pp

al - so dreamt, which charm'd me most, that you lov'd me

pp

still the same, that you lov'd me, you lov'd me still the

same, that you lov'd me, you lov'd me still the same.

tr

f

f

(By the love you say you bear me, solve it.)

DUET.

Moderato.

PIANO.

f *p* *cresc.* *f* *p*

THADDEUS.

The wound..... up-on thine arm whose

pp *pp dolce.*

mark.....through life 'twill be, in sa-ving thee from great - er harm was

ARLINE. THADDEUS.

there trans-fix'd by me. By thee? Ere on thy gen-tle head thy sixth

pp dolce.

sun had its radiance shed, a wild deer who had lain at bay, pursued by

ARLINE. THADDEUS. ARLINE. THADDEUS.

hunt - ers cross'd the way. Well? By slaying him I res - cued thee. Yes! And in his

death-throe's a - go - ny, thy gen - tle form by his ant - ler

ARLINE.

gor'd, this hum - ble arm to thy home re - stor'd. Strange

feel - ings move this breast it nev - er knew be - fore, and bid me

here im - plore that you re - veal, that you re - veal the

rest.

f

Larghetto Cantabile. a mezza voce.

THADDEUS.

The se-cret of her birth to me is on - ly known, the

ff *ad lib.* *pp*

p

se - cret of a life whose worth I prize be - yond mine own, be - yond mine

pp *f*

ARLINE.

own. The se-cret of my birth to him is on - ly known, the

se - cret of a life whose worth per-chance he will dis - own,..... dis -

a tempo.

own, the se - cret of..... my birth to him is on - - ly

The se - cret of..... her birth to me is on - - ly

pp

known, the se - cret of a life whose worth per - chance he will dis -

known, the se - cret of a life whose worth I prize be - yond mine

- own,.... he will dis - own, the se - cret of..... my birth, to him is

- own,.... be-yond mine own, the se - cret of..... her birth, to me is

a tempo.

col canto.

on - ly known, the se - cret of a life whose worth perchance he will dis -

on - ly known, the se - cret of a life whose worth I prize be - yond mine

- own,.... he will dis - own, perchance he will, he will dis - own,.....

own,.. beyond mine own, I prize be - yond, beyond mine own,.....

rallent. *f* *p* *f* *p* *f* *p*

he will dis - own, perchance he will, he will dis - own,..... he

be-yond mine own, I prize be-yond, be-yond mine own,..... be -

f *p* *f* *p* *f* *p*

will dis - own,..... he will dis - own.

- yond mine own,..... be-yond mine own.

f *pp*

ARLINE.

Speak, tell me, ease my tor - tur'd

Allegro non troppo.

fp *fp*

cresc.

heart, speak, and that se-cret, e-vil or good, e-vil or

cresc.

good, im - part.

decres.

THADDEUS.

I will tell thee, I will

pp

tell thee all..... though I lose thee, I lose thee for ev - -

cresc.

ARLINE.

- er. Speak, tell me, ease my tor - tur'd

p

cresc.

THADDEUS.

cresc.

heart. I will tell thee all though I lose, though I lose thee for ev - er.

f

ARLINE. *(with great feeling.)*

What is the spell hath yet ef - fac'd the first fond lines that

Moderato.

p p stacc.

rall.

love hath trac'd, and af - ter years have but im - prest more deep in love's con - fid - ing

col canto.

breast? what is the spell hath yet ef - fac'd the first fond lines that

a tempo.

cresc. rall.

a tempo.

rall.

love hath trac'd, and af - ter years have but im - prest more deep in love's con - fid - ing

col canto.

a tempo.

meno mosso.

breast, more deep in..... love's con - fid - ing breast, more deep in.....

colla parte.

love's con - fid - ing breast? THADDEUS. And yet few spells have e'er ef - fac'd the

pp stacc.

first fond lines that love hath trac'd, and af - ter years have but im - prest more

rall. *a tempo.*

deep in love's con - fid - ing breast! and yet few spells have e'er ef - fac'd the

col canto. *a tempo.*

rall. *a tempo.*

first fond lines that love hath trac'd, and af - ter years have but im - prest more

col canto. *a tempo.*

rall. *meno mosso.*

deep in love's con-fid - ing breast, more deep in love's con - fid - ing

meno mosso.

breast, more deep in love's con - fid - ing breast. ARLINE. Speak,

pp più mosso.

THADDEUS.

ease my tor - tur'd breast. I'll tell thee

cresc.

ARLINE.

all though I lose thee for e - ver. Speak, speak,

f *ff*

speak, Ah!....

THADDEUS.

I will tell thee all. Ah!....

ff *Tempo 1mo.* *pp stacc.*

dolce.

What is the spell hath yet ef - fac'd the first fond lines that love hath trac'd, and

What is the spell hath yet ef - fac'd the first fond lines that love hath trac'd, and

af - ter years have but im - prest more deep in lov's con - fid - ing breast?

af - ter years have but im - prest more deep in love's con- fid - ing breast?

cresc.

what is the spell hath yet ef - fac'd the first fond lines that love hath trac'd, and

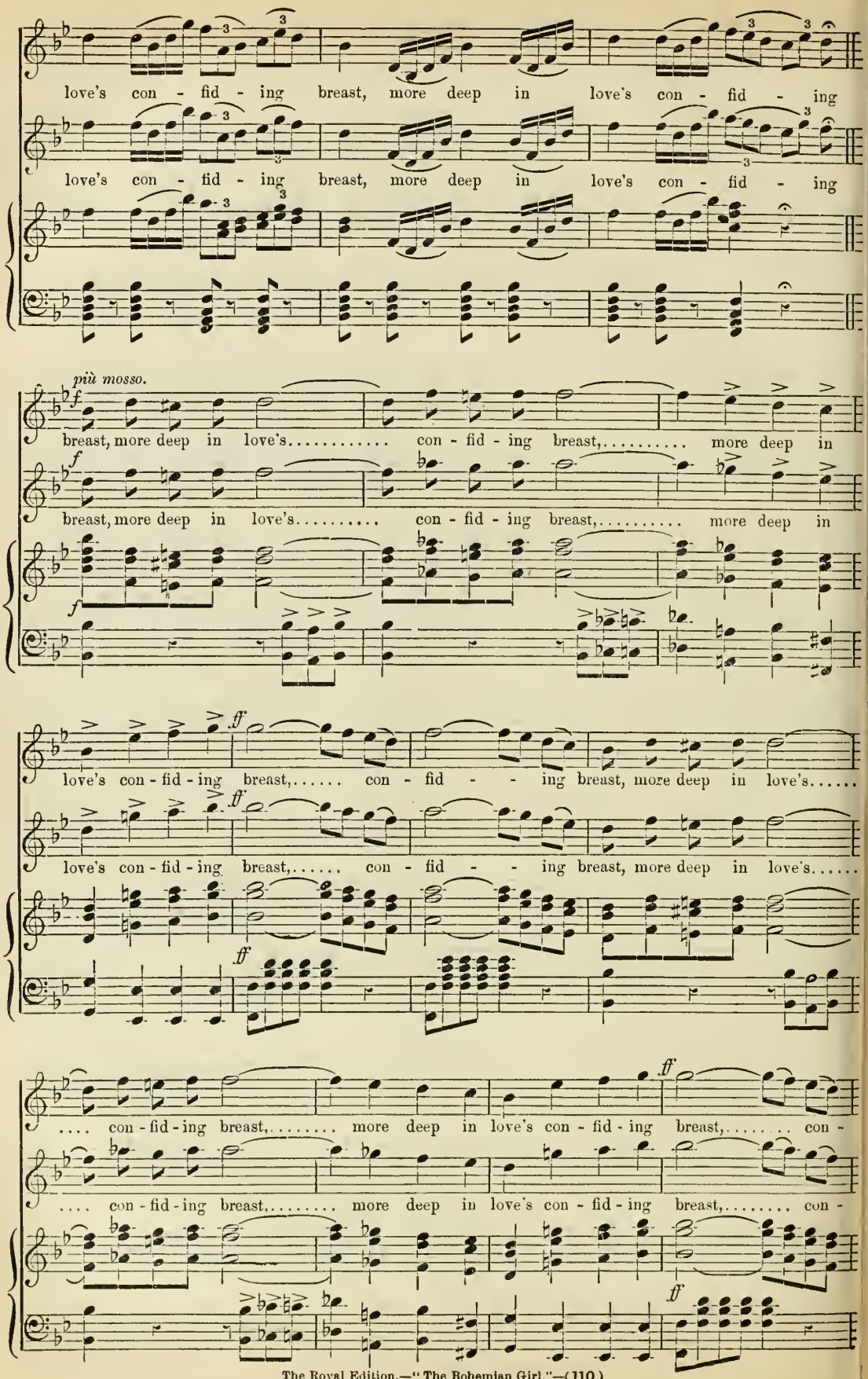
what is the spell hath yet ef - fac'd the first fond lines that love hath trac'd, and

col canto.

meno mosso.

af - ter years have but im - prest more deep in love's con- fid - ing breast, more deep in

af - ter years have but im - prest more deep in love's con - fid - ing breast, more deep in


love's con - fid - ing breast, more deep in love's con - fid - ing
love's con - fid - ing breast, more deep in love's con - fid - ing
più mosso.
f
breast, more deep in love's..... con - fid - ing breast,..... more deep in
breast, more deep in love's..... con - fid - ing breast,..... more deep in
ff
love's con - fid - ing breast,..... con - fid - - ing breast, more deep in love's.....
love's con - fid - ing breast,..... con - fid - - ing breast, more deep in love's.....
.... con - fid - ing breast,..... more deep in love's con - fid - ing breast,..... con -
.... con - fid - ing breast,..... more deep in love's con - fid - ing breast,..... con -

- fid - - ing breast, more.... deep.... in..... love's con -

- fid - - ing breast, more.... deep.... in..... love's con -

- fid - ing.... breast, in love's..... con - fid - - ing breast, in

- fid - ing.... breast, in love's..... con - fid - - ing breast, in

love's con - fid - ing breast!

love's con - fid - ing breast!

ff

"Summon our comrades hither." *(Trumpet sounds twice, then segue.)*

RECITATIVE AND CHORUS.

ARLINE. *ad lib.*

Lis-ten while I re-late the hope of a gip-sy's fate; I am

Allegro moderato.

PIANO. *f* *pp* *ad lib.*

lov'd by one, by one I love all o-ther hearts a-bove, and the

pp
Allegro.

sole de-light to me is with him u-ni-ted to be, yes!

pp

Hap-py and light of heart be those who in each bo-som one faith re-pose, who

pp

Hap-py and light of heart be those who in each bo-som one faith re-pose, who

pp

Hap-py and light of heart be those who in each bo-som one faith re-pose, who

DEVILSHOOF. (*aside.*)

in each bo - som one faith, one faith re - pose. (A ri - val's

in each bo - som one faith, one faith re - pose.

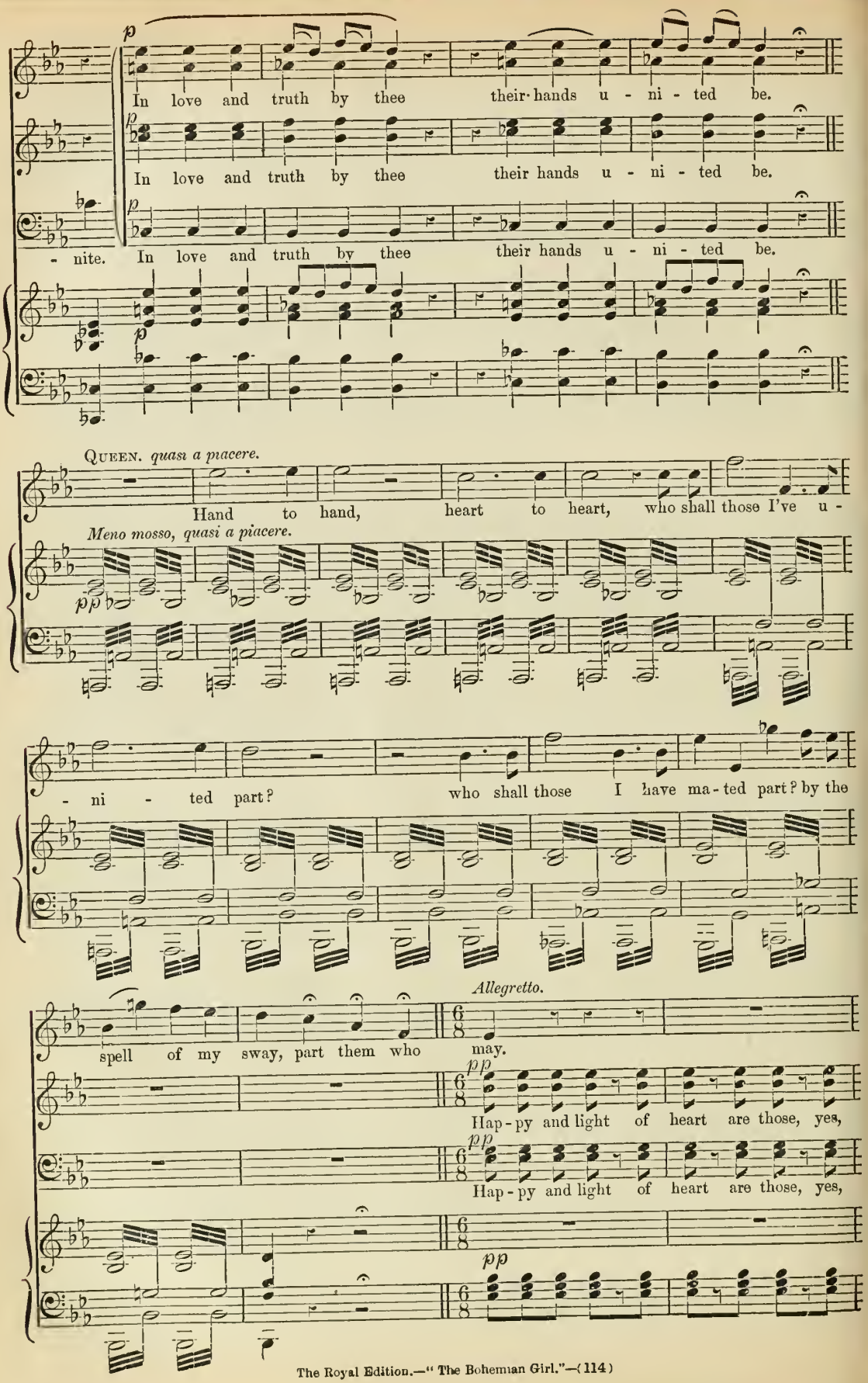
in each bo - som one faith, one faith re - pose.

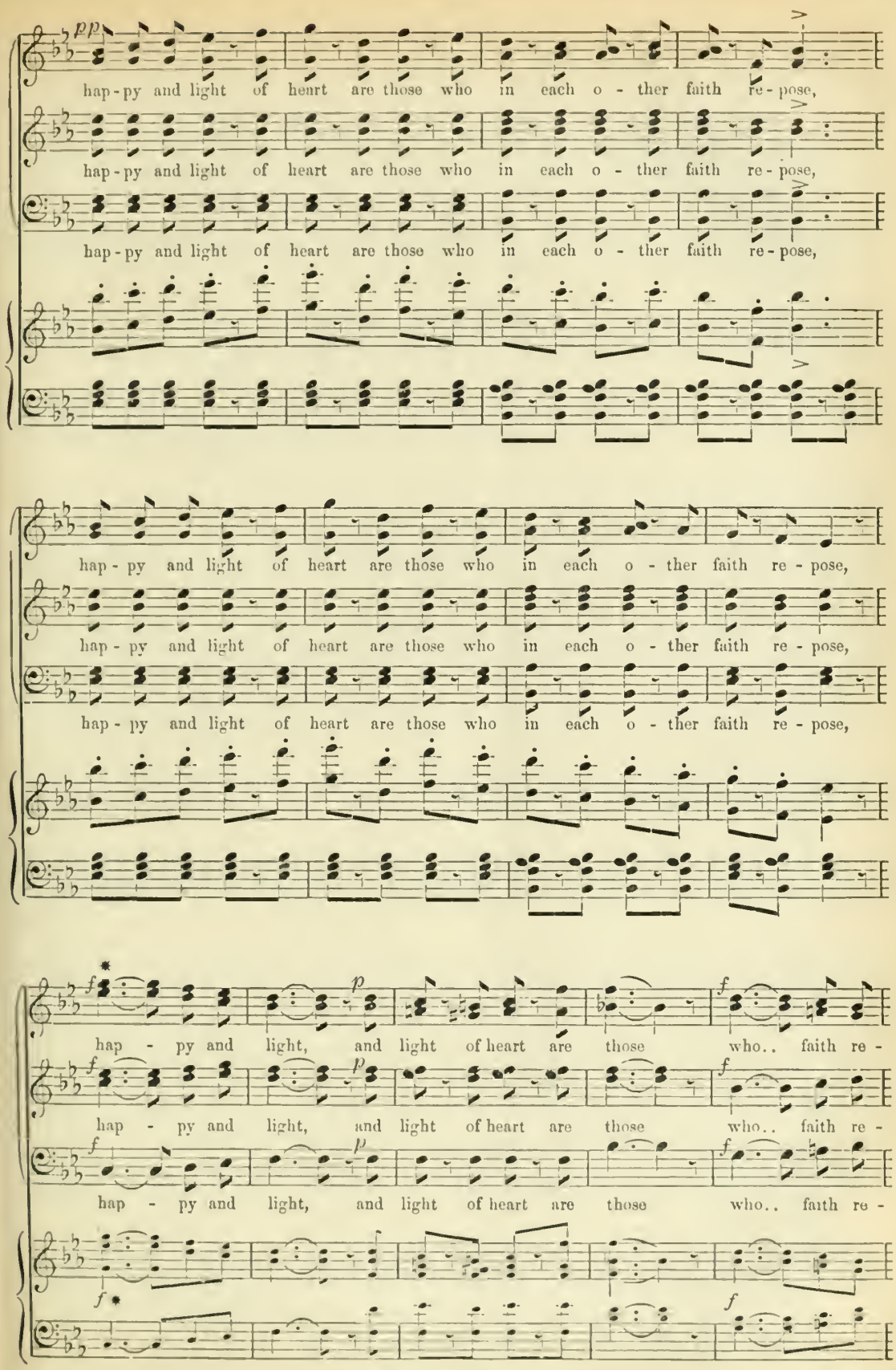
pp

hate you may bet - ter tell by her rage than by her tears, and it perchance may

be as well to set them both, to set them both by the ears.) As

Queen of our tribe 'tis yours by right the hands of those you rule to u -


In love and truth by thee their hands u - ni - ted be.
In love and truth by thee their hands u - ni - ted be.
- nite. In love and truth by thee their hands u - ni - ted be.
QUEEN. quasi a piacere.
Hand to hand, heart to heart, who shall those I've u -
Meno mosso, quasi a piacere.
- ni - ted part? who shall those I have ma - ted part? by the
spell of my sway, part them who may.
Allegretto.
Hap - py and light of heart are those, yes,
Hap - py and light of heart are those, yes,



* This is sung on the Stage without accompaniment

- pose,.... in each o - ther faith re - pose, ah! hap - py and light of

- pose,.... in each o - ther faith re - pose, ah! hap - py and light of

- pose,.... in each o - ther faith re - pose, ah! hap - py and light of

heart are those who in each o - ther faith re - pose, hap - py and light of

heart are those who in each o - ther faith re - pose, hap - py and light of

heart are those who in each o - ther faith re - pose, hap - py and light of

cresc.

heart are those who in each o - ther faith re - pose, who in each o - ther

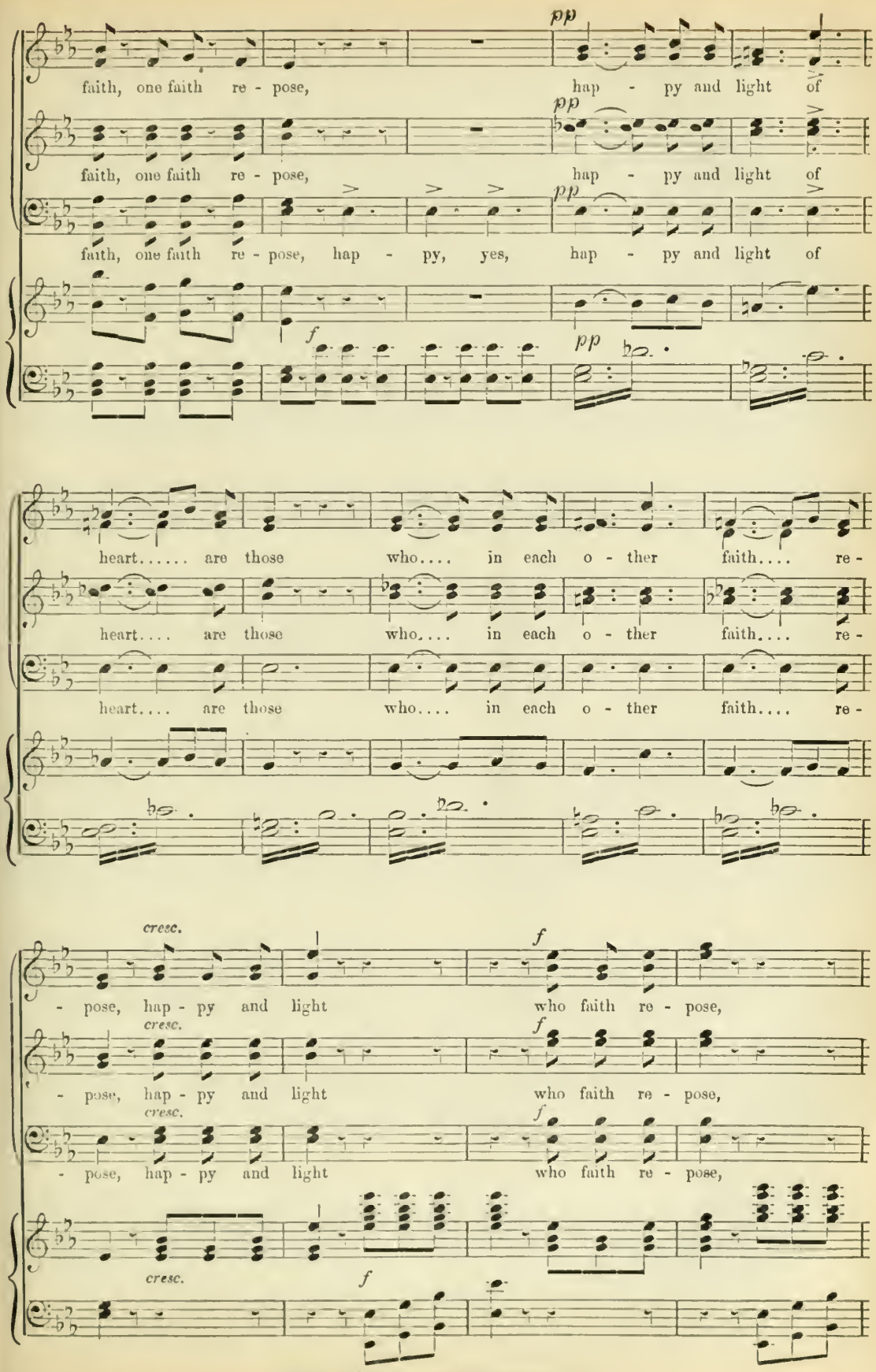
cresc.

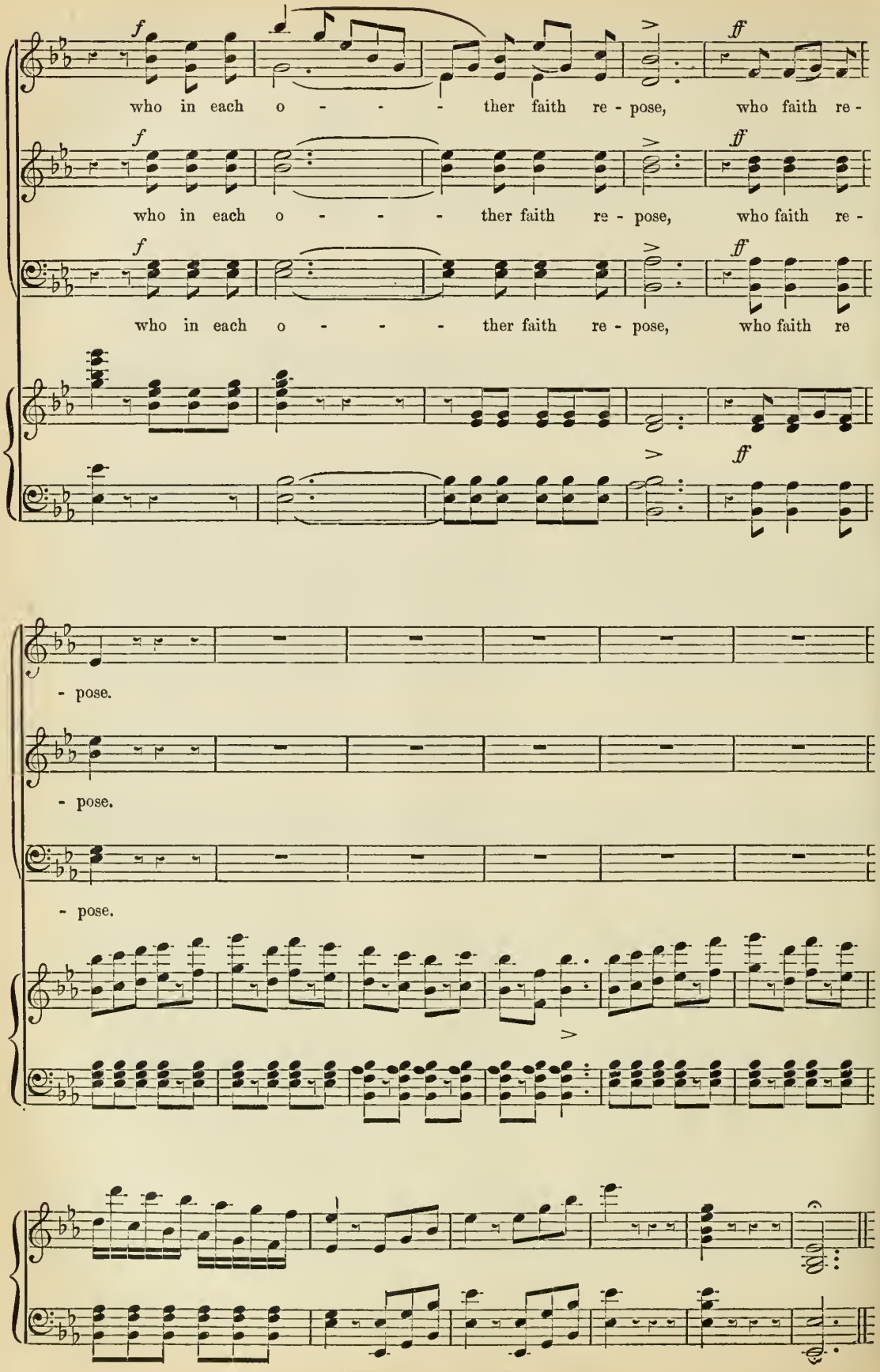
heart are those who in each o - ther faith re - pose, who in each o - ther

cresc.

heart are those who in each o - ther faith re - pose, who in each o - ther

cresc.


pp
faith, one faith re - pose, hap - py and light of
pp
faith, one faith re - pose, hap - py and light of
pp
faith, one faith re - pose, hap - py, yes, hap - py and light of
f
pp
heart..... are those who.... in each o - ther faith.... re -
heart.... are those who.... in each o - ther faith.... re -
heart.... are those who.... in each o - ther faith.... re -
cresc.
f
- pose, hap - py and light who faith re - pose,
cresc.
f
- pose, hap - py and light who faith re - pose,
cresc.
f
- pose, hap - py and light who faith re - pose,
cresc.
f


who in each o - - - ther faith re - pose, who faith re -
who in each o - - - ther faith re - pose, who faith re -
who in each o - - - ther faith re - pose, who faith re
- pose.
- pose.
- pose.

"to bear my further orders."

CHORUS.

Soprani. *f*

In the gip - sy's life you read..... the

Tenori. *f*

In the gip - sy's life you read..... the

Bassi. *f*

In the gip - sy's life you read..... the

Moderato.

PIANO. *p*

life that all would like to lead,..... in the gip-sy's life you

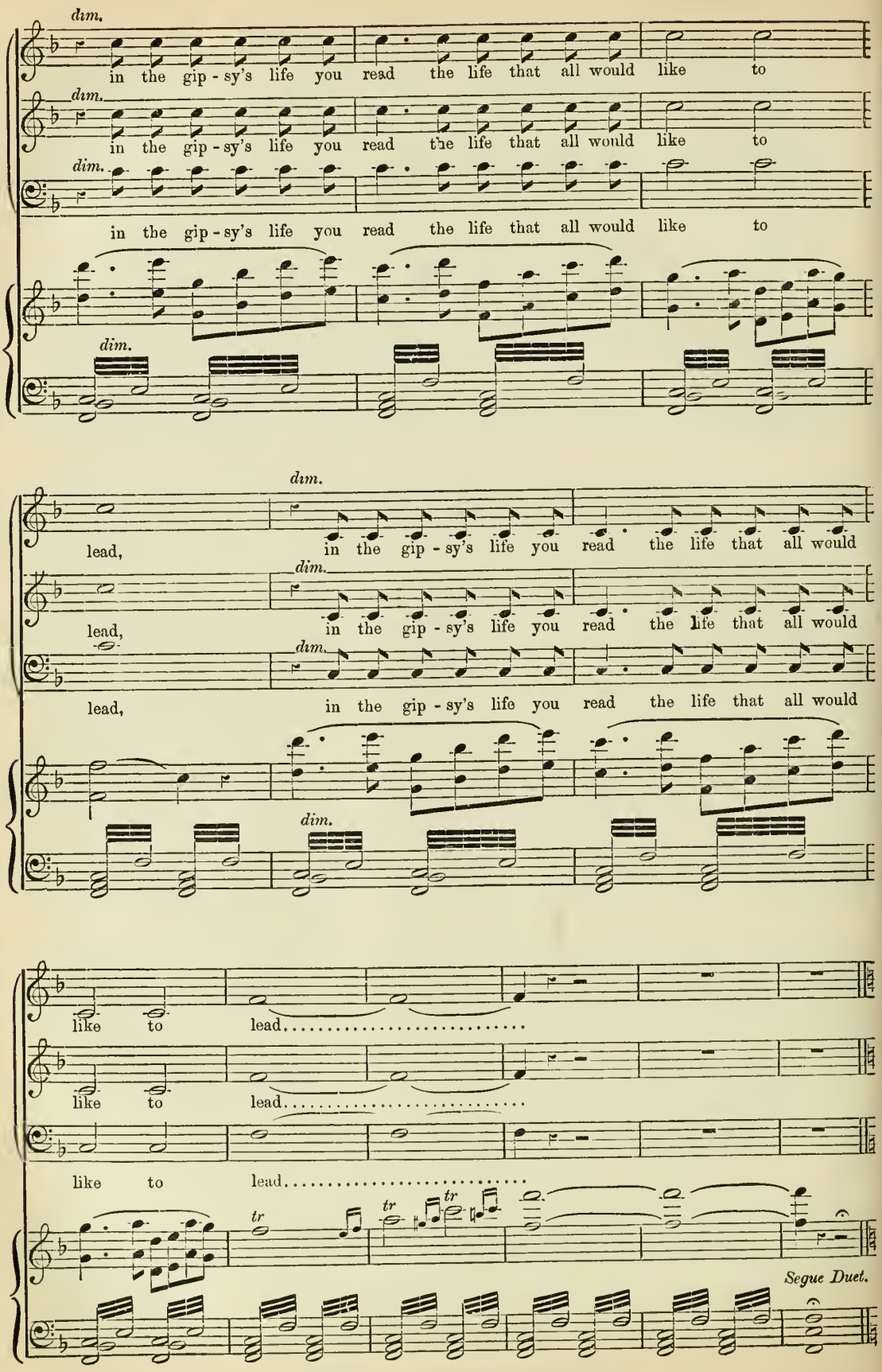
life that all would like to lead,..... in the gip-sy's life you

life that all would like to lead,..... in the gip-sy's life you

read the life that all would like to lead,

read the life that all would like to lead,

read the life that all would like to lead,


dim.
in the gip - sy's life you read the life that all would like to
in the gip - sy's life you read the life that all would like to
in the gip - sy's life you read the life that all would like to
lead, in the gip - sy's life you read the life that all would
lead, in the gip - sy's life you read the life that all would
lead, in the gip - sy's life you read the life that all would
like to lead.....
like to lead.....
like to lead.....
tr
Segue Duet.

DUET.

Allegro ma non troppo.

PIANO.

QUEEN.

This is thy deed— seek not t' assuage

DEVILSHOOF.

my jeal-ous fear; a ri - val's rage— I nei-ther

QUEEN.

fear, I nei-ther fear nor seek to calm. Re -

- venge is the wounded bo-som's balm. That jew - el with which thou hast

dared to deck thy fore-doom'd neck, an-swer me— where didst thou

DEVILSHOOF.

get it? where? 'Twas en-trust-ed to my care.

QUEEN.

This ve-ry

8va

p

night, on this ve-ry spot, thy soul for once its fears for-

8va

-got, a drunk-en gal-liard who cross'd thy way be-came thy

8va

DEVILSHOOF.

prey. Fiend-born! 'twere vain to fly the glance of her

p

search - - - ing eye.

cresc. *f*

QUEEN.

Down on thy knees the gem re - store, e'en in thy shame a - maz'd,

f *p* *p* *fp* *p*

f

or long years of sin shall de- plore the storm which thou hast

f *p*

DEVILSHOOF.

rais'd. (It best might be the prize to restore, much as I seem a -

cresc. *fp* *p* *fp*

- maz'd, or here - af - ter..... I may de - plore the

p. *f* *p* *p*

QUEEN.

storm which I have rais'd:) Queen I o - bey. 'Tis.....

f *p* *pp*

..... the wi - sest thing thy mis-creant heart could do.

f *pp*

DEVILSHOOF.

(Who from my grasp such prize could wring the do - ing it may

cresc.

QUEEN. DEVILSHOOF.

rue.) *f* De - part, and join the rest. I will

do thy high be - hest. *f* The

ff

Now de - part, and join the rest,

wrongs we forgive not, and can - not for-get, will ven-geance more sharply whet, the

f *p* *p* *f* *p* *p*

now de - part and join the

wrongs we for-give not, and can - not for - get, will ven - geance more sharp - ly

f *p* *p*

rest. The wrongs we forgive not, and can - not for - get, will ven- geance more sharp- ly

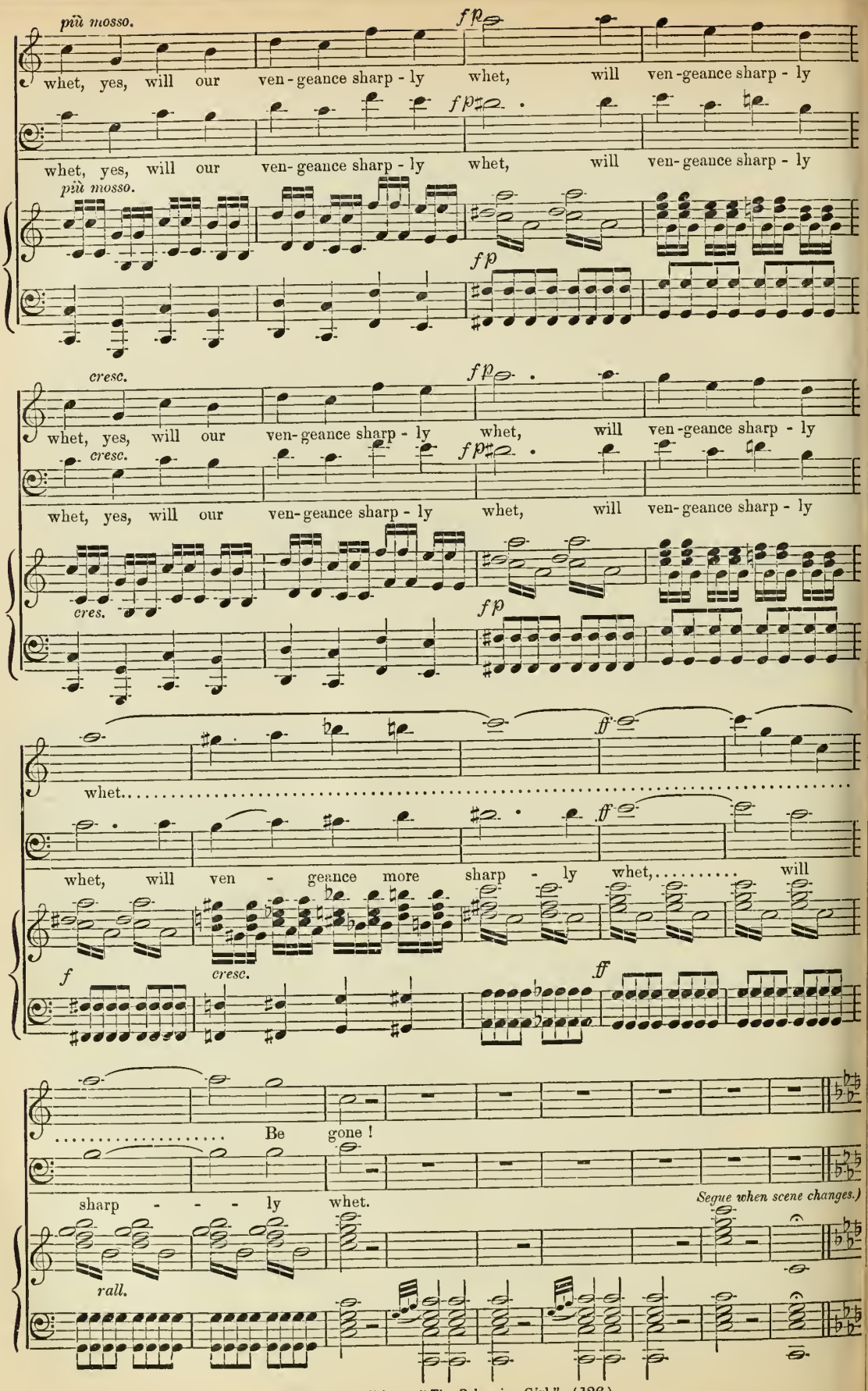
whet, the wrongs we forgive not, and can - not for - get, will ven- geance more sharp- ly

cresc. *f* *p* *p* *fp*

whet, the wrongs we forgive not, and can- not for-get will vengeance more sharp-ly

whet, the wrongs we forgive not, and can- not for-get will vengeance more sharp-ly

f *p* *p*


più mosso.
fp
whet, yes, will our ven-geance sharp-ly whet, will ven-geance sharp-ly
whet, yes, will our ven-geance sharp-ly whet, will ven-geance sharp-ly
più mosso.
fp
cresc.
fp
whet, yes, will our ven-geance sharp-ly whet, will ven-geance sharp-ly
cresc.
whet, yes, will our ven-geance sharp-ly whet, will ven-geance sharp-ly
cres.
fp
ff
whet.....
ff
whet, will ven - geance more sharp - ly whet,..... will
f
cresc.
ff
..... Be gone!
sharp - - - ly whet.
Segue when scene changes.)
rall.

SONG WITH CHORUS.

N.B. If sung without the Chorus the small notes in the Accompaniment should be played as a substitute for the Voices.

(Behind the Scenes.)

ARLINE *and Soprani.*

Alti e Tenori. In the gip-sy's life you read..... the life that all would like to

Bassi. In the gip-sy's life you read..... the life that all would like to

In the gip-sy's life you read..... the life that all would like to

PIANO.

lead,..... in the gip-sy's life you read the life that all would like to

lead,..... in the gip-sy's life you read the life that all would like to

lead..... in the gip-sy's life you read the life that all would like to

lead.

lead.

lead.

Allegretto.

* On the Stage the first and the last eight bars of Chorus are sung without Accompaniment.

ARLINE.

Come.... with the gip - sy bride,..... and re - pair.....

ff *pp*

..... to the fair, where.... the ma - zy dance..... will the hours en-trance.

f

Come..... with the gip - sy bride,..... and re - pair..... to the fair,

f

Come..... with the gip - sy bride, and re - pair to the fair,

f

Come..... with the gip - sy bride, and re - pair to the fair,

f

where..... the ma - zy dance..... will the hours en - trance..

where..... the ma - zy dance will the hours en - trance..

where..... the ma - zy dance will the hours en - trance..

ff

ARLINE.

pp

Come with the gip - sy bride, where..... souls as light pre - side.....

pp

life can give no-thing be - yond one heart... ..... you know to be fond,.....

pp

wealth with its hoards can-not buy..... the peace con-tent can sup - ply,.....

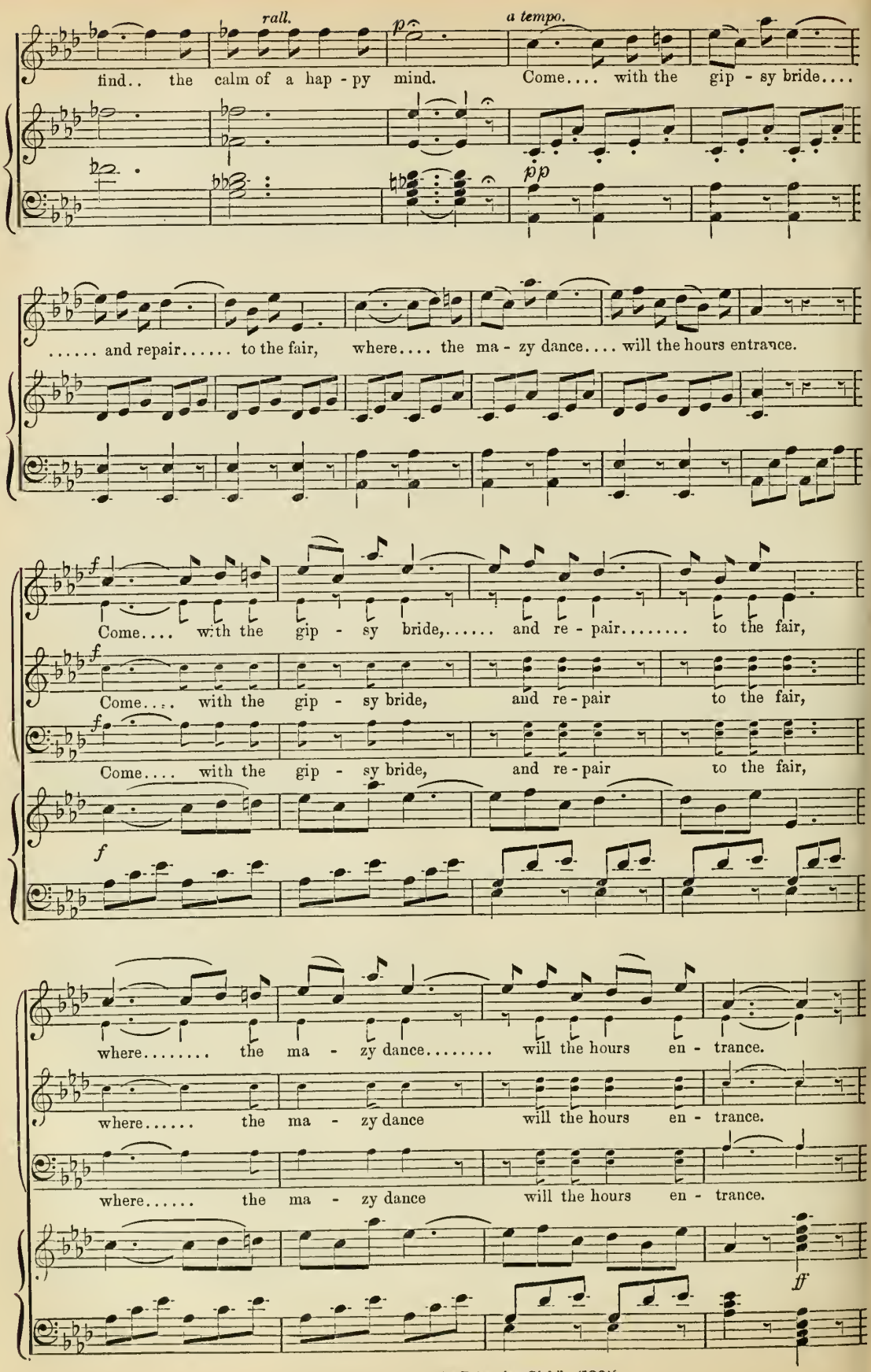
pp

wealth with its hoards cannot buy..... the peace con-tent can sup - ply, and

rallent. a piacere.

rank in its halls cannot find.... the calm of a hap-py mind, and rank in its halls cannot

colla voce.


rall.
p
a tempo.
find.. the calm of a hap - py mind. Come.... with the gip - sy bride....
pp
..... and repair..... to the fair, where.... the ma - zy dance.... will the hours entrance.
f
Come.... with the gip - sy bride,..... and re - pair..... to the fair,
Come.... with the gip - sy bride, and re - pair to the fair,
Come.... with the gip - sy bride, and re - pair to the fair,
where..... the ma - zy dance..... will the hours en - trance.
where..... the ma - zy dance will the hours en - trance.
where..... the ma - zy dance will the hours en - trance.
ff

ARLINE.

Love is the first thing to clasp, but if..... he es - cape your grasp

pp

friend-ship will then be at hand in the young..... rogue's place to

stand, hope will then be no - thing loath..... to

point out the way to both, hope will then be no - thing

loath..... to point out the way to both.....

Come..... with the gip - sy bride,..... and re - pair..... to the fair,

pp

where..... the ma - zy dance..... will the hours en - trance.

f

Come.... with the gip - sy bride,..... and re - pair..... to the fair,

f

Come.... with the gip - sy bride, and re - pair to the fair,

f

Come.... with the gip - sy bride, and re - pair to the fair,

f

where..... the ma - zy dance..... will the hours en - trance.

where..... the ma - zy dance will the hours en - trance.

where..... the ma - zy dance will the hours en - trance.

ff

a tempo.

ff

In the gip-sy's life you read..... the life that all would like to lead,.....

ff

In the gip-sy's life you read..... the life that all would like to lead,.....

ff

In the gip-sy's life you read..... the life that all would like to lead,.....

a tempo.

ff

in the gip-sy's life you read the life that all would like to lead.

in the gip-sy's life you read the life that all would like to lead.

in the gip-sy's life you read the life that all would like to lead.

rall.

ff Allegretto.

MARCH.

(When the Scene changes.)

Allegro moderato e marziale.

A

PIANO.

ff

ff

tr *tr*

mf

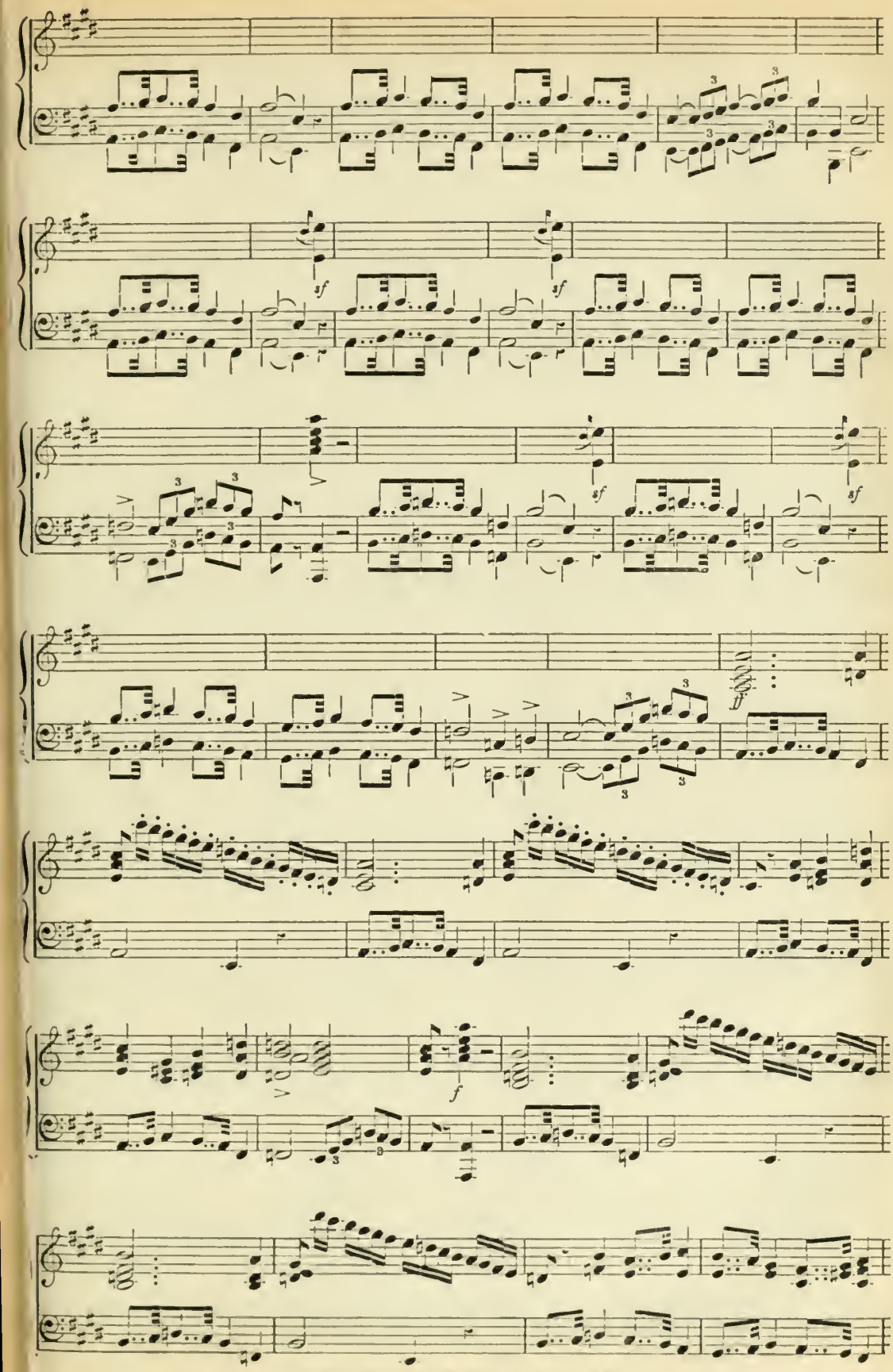
tr

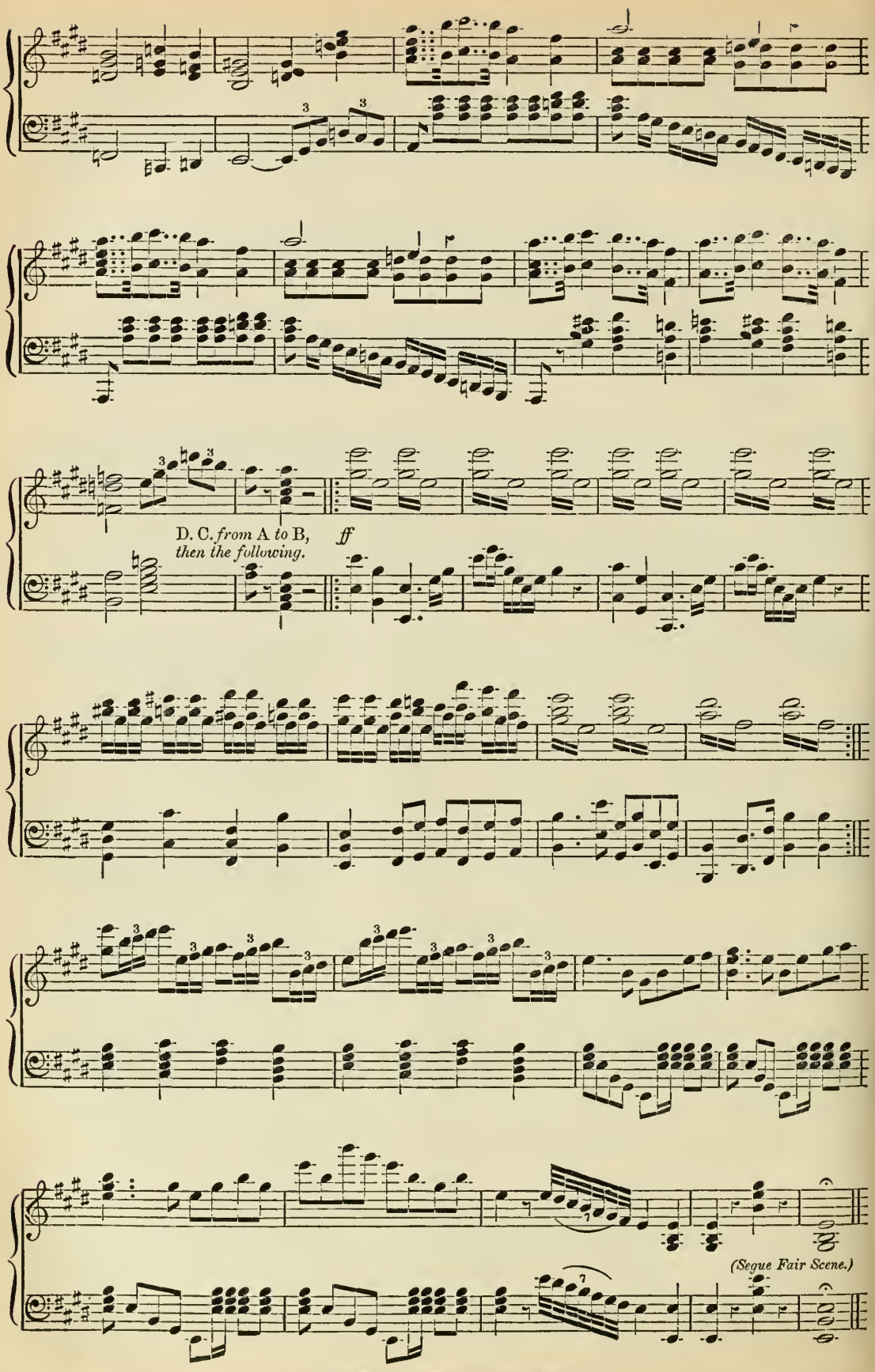
cresc. *f*

ff

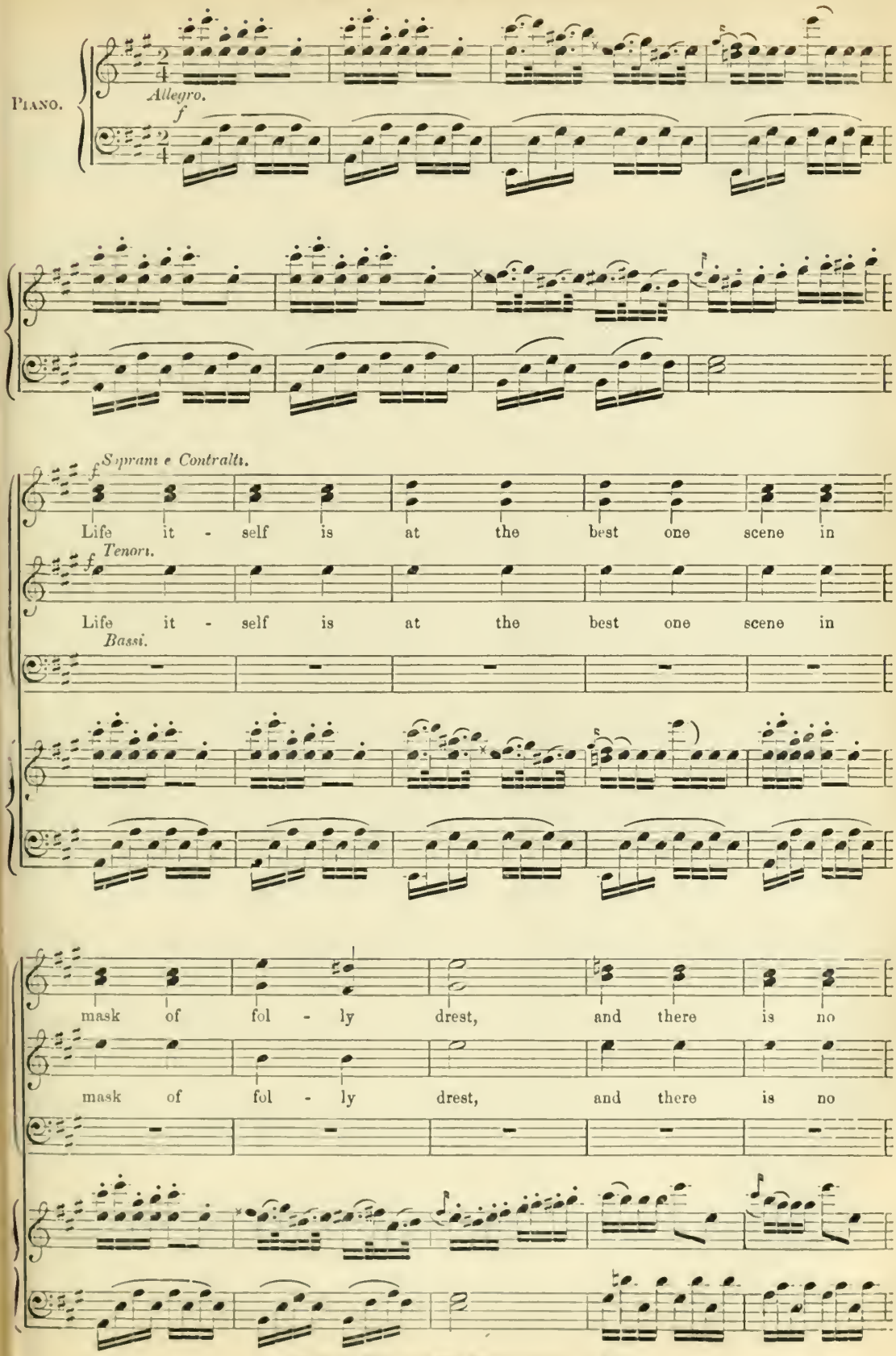
B *Molto marcato.*

ff


sf
sf
sf
sf
ff
f


D. C. *from* A *to* B,
then the following.
ff
(Segue Fair Scene.)

THE FAIR SCENE.



part of its wild ca - reer but you will meet with

part of its wild ca - reer but you will meet with

here, and there is no part of its wild ca -

here, and there is no part of its wild ca -

- reer but you will meet with here!

- reer but you will meet with here!

f

To these

ff

sym-bols of life your voi - ces swell, vive la masque, et vive la ba - ga - telle,

vive la masque, vive la masque, vive la masque, et vive la ba - ga - telle.

ff

Life it - self is at the best one scene in

Lite it - self is at the best one scene in

Life it - self is at the best one scene in

mask of fol - ly drest, life it - self is

mask of fol - ly drest, life it - self is

mask of fol - ly drest, lite it - self is

f

at the best one scene in mask of fol - ly

at the best one scene in mask of fol - ly

at the best one scene in mask of fol - ly

drest, and there is no part of its wild ca -

drest, and there is no part of its wild ca -

drest, and there is no part of its wild ca -

- reer but you will meet with here, and there

- reer but you will meet with here, and there

- reer but you will meet with here, and there

is no part of its wild ca - reer but you will

is no part of its wild ca - reer but you will

is no part of its wild ca - reer but you will

meet with here, you'll find it

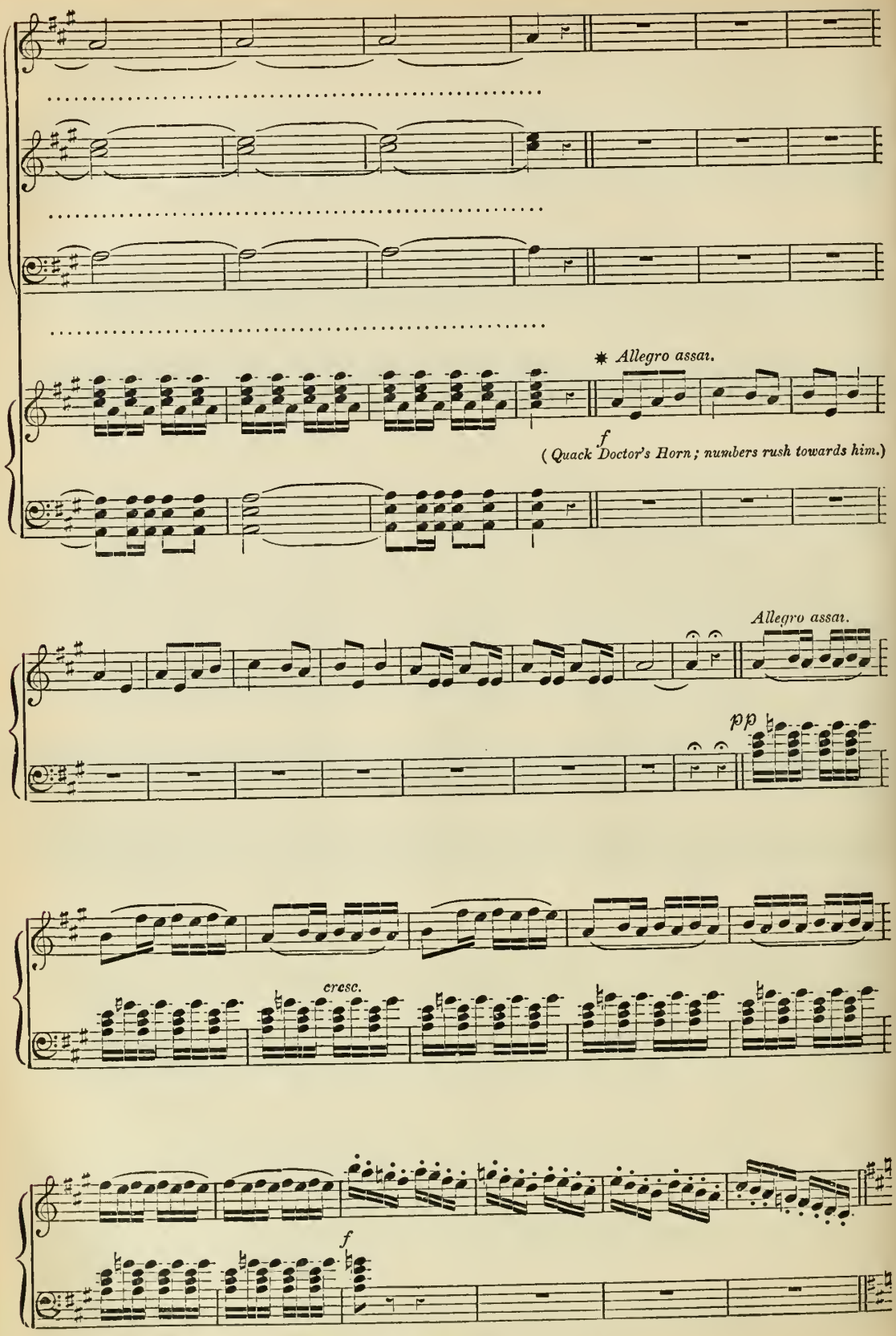
meet with here, you'll find it

meet with here, you'll find it

here, you'll find it here, you'll find it here!.....

here, you'll find it here, you'll find it here!.....

here, you'll find it here, you'll find it here!.....



* These 11 bars are now omitted in performance.

QUARTET.*

sotto voce.

ARLINE. *pp*

From the val - - leys and hills where the sweet - est buds grow,

pp QUEEN.

From the val - leys and hills where the sweet - est buds grow,

pp THADDEUS.

From the val - leys and hills where the sweet - est buds grow,

pp DEVILSHOOF.

From the val - leys and hills where the sweet - est buds grow,

Allegro assai.

PIANO. *pp*

and are wa - - ter'd by rills which are pu - rest that flow..

and are wa - ter'd by rills which are pu - rest that flow..

and are wa - ter'd by rills which are pu - rest that flow..

and are wa - ter'd by rills which are pu - rest that flow..

pp

cresc. *adagio.* *ff*

come we, come we, come we, come..... we, yes,

cresc. *ff*

come we, come we, come we, come..... we, yes,

cresc. *ff*

come we, come we, come we, come..... we, yes,

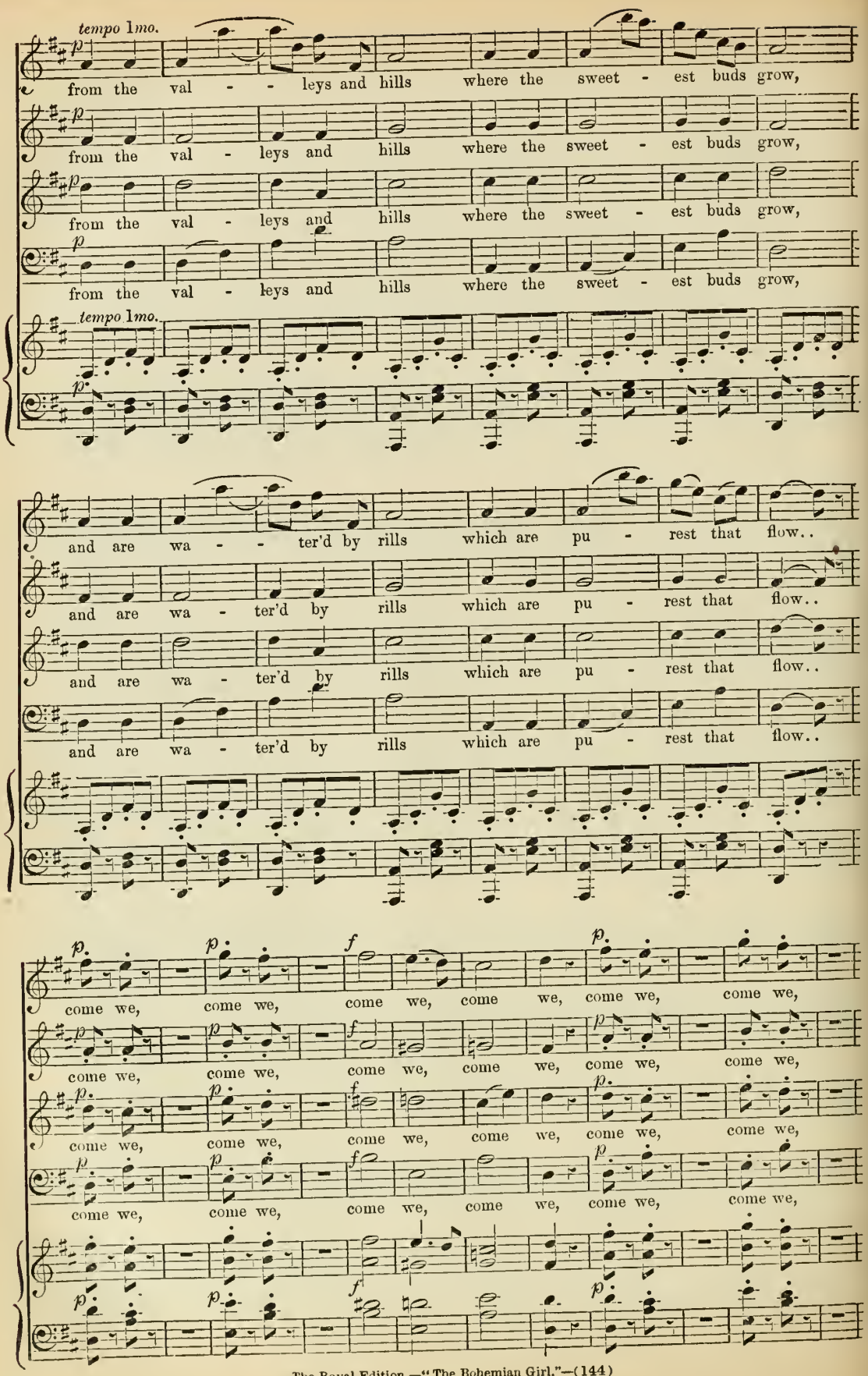
cresc. *ff*

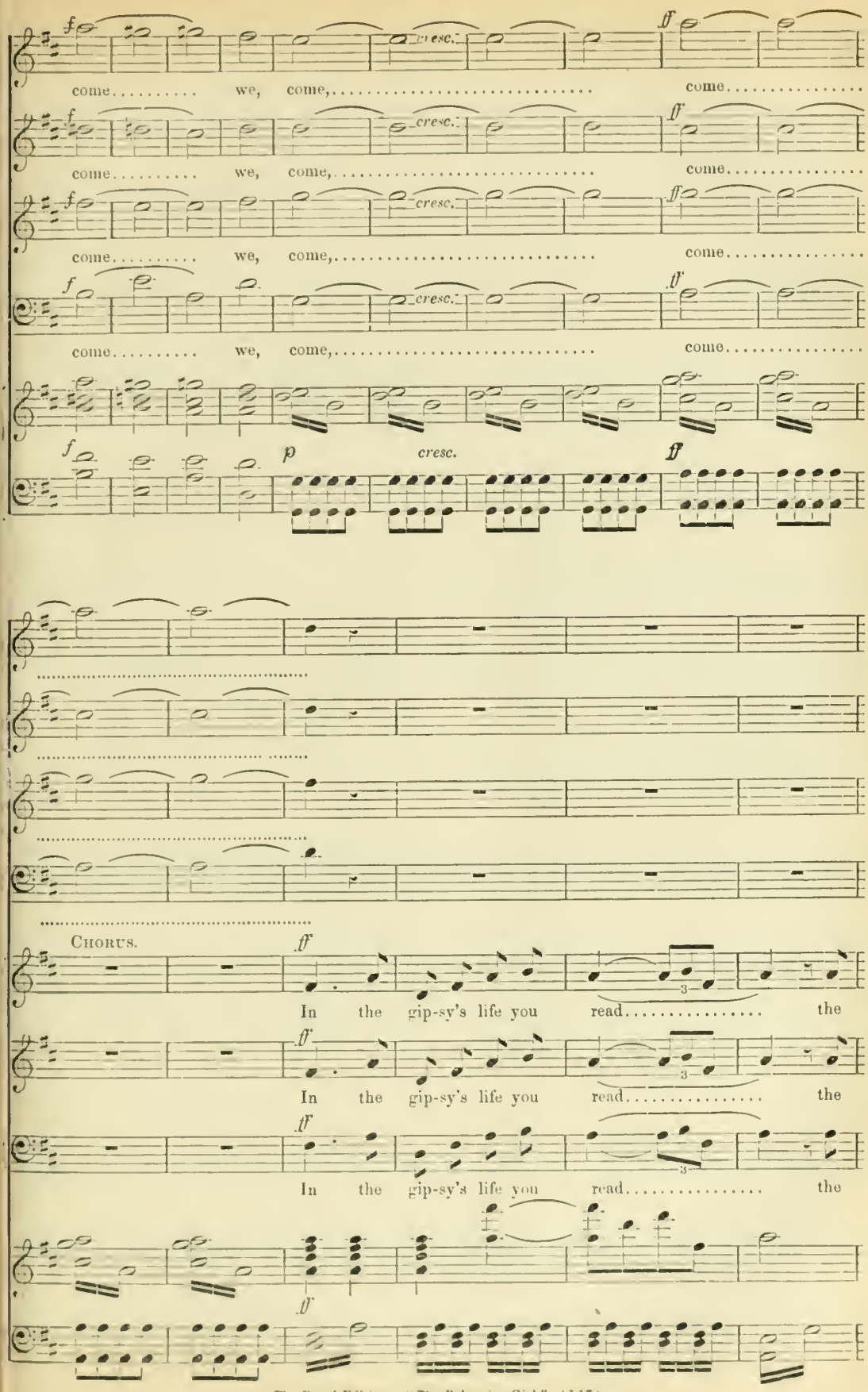
come we, come we, come we, come..... we, yes,

adagio.

cresc. *ff*

* On the Stage this Quartet is sung without Accompaniment.


tempo 1mo.
p
from the val - - leys and hills where the sweet - est buds grow,
from the val - leys and hills where the sweet - est buds grow,
from the val - leys and hills where the sweet - est buds grow,
from the val - leys and hills where the sweet - est buds grow,
tempo 1mo.
and are wa - - ter'd by rills which are pu - rest that flow..
and are wa - ter'd by rills which are pu - rest that flow..
and are wa - ter'd by rills which are pu - rest that flow..
and are wa - ter'd by rills which are pu - rest that flow..
p
f
come we, come we, come we, come we, come we, come we,
come we, come we, come we, come we, come we, come we,
come we, come we, come we, come we, come we, come we,
come we, come we, come we, come we, come we, come we,


f
cresc.
ff
come..... we, come,..... come.....
p
CHORUS.
In the gip-sy's life you read..... the

life that all would like to lead, in the

life that all would like to lead, in the

life that all would like to lead, in the

8va

ff

gip-sy's life you read..... the life that all would

gip-sy's life you read..... the life that all would

gip-sy's life you read..... the life that all would

like to lead.

like to lead.

like to lead.

dim.

f

f

Allegro ma non troppo.

PIANO.

pp

ARLINE. *(To a lady.)*

Sir knight and la - dy, lis - ten! That bright eye seems to glist - en

as if his trust - ed tale did o'er thy sense pre - vail!

(To another, pointing to her heart.)

Pret - ty maid - en, pray, take care, take care,

love is ma - king ha - voc there,

(To a third pointing to ring on her finger.)

love is mak - ing ha - voc there. This to - ken which from love you

bor - row, the pre - lude is of ma - ny a sor - - row,

There are those have liv'd to know,

there are those have liv'd to know, the gip - sy's words are true,

pp

the gip - sy's words are true.

ff

Life it - self is at the best one scene in

ff

Life it - self is at the best one scene in

ff

Life it - self is at the best one scene in

ff

mask of fol - ly drest, life it - self is

mask of fol - ly drest, life it - self is

mask of fol - ly drest, life it - self is

ff

at the best one scene in mask of fol - ly

at the best one scene in mask of fol - ly

at the best one scene in mask of fol - ly

drest, and there is no part in its wild ca -

drest, and there is no part in its wild ca -

drest, and there is no part in its wild ca -

- reer but you will meet with here, and there

- reer but you will meet with here, and there

- reer but you will meet with here, and there

is no part in its wild ca - reer but you will

is no part in its wild ca - reer but you will

is no part in its wild ca - reer but you will

meet with here, you'll find it

meet with here, you'll find it

meet with here, you'll find it

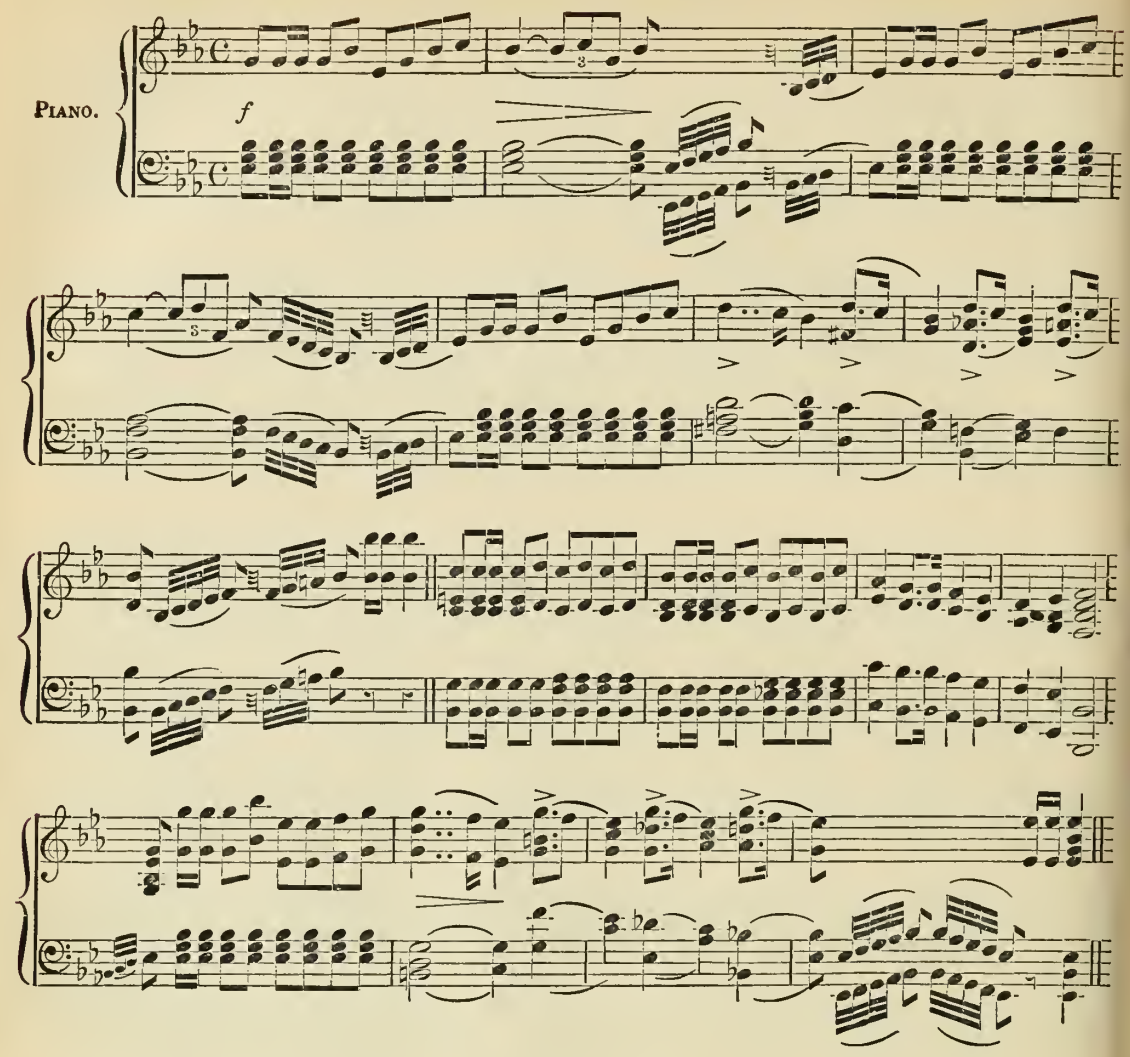
here, you'll find it here, you'll find it here!.....

here, you'll find it here, you'll find it here!.....

here, you'll find it here, you'll find it here!.....

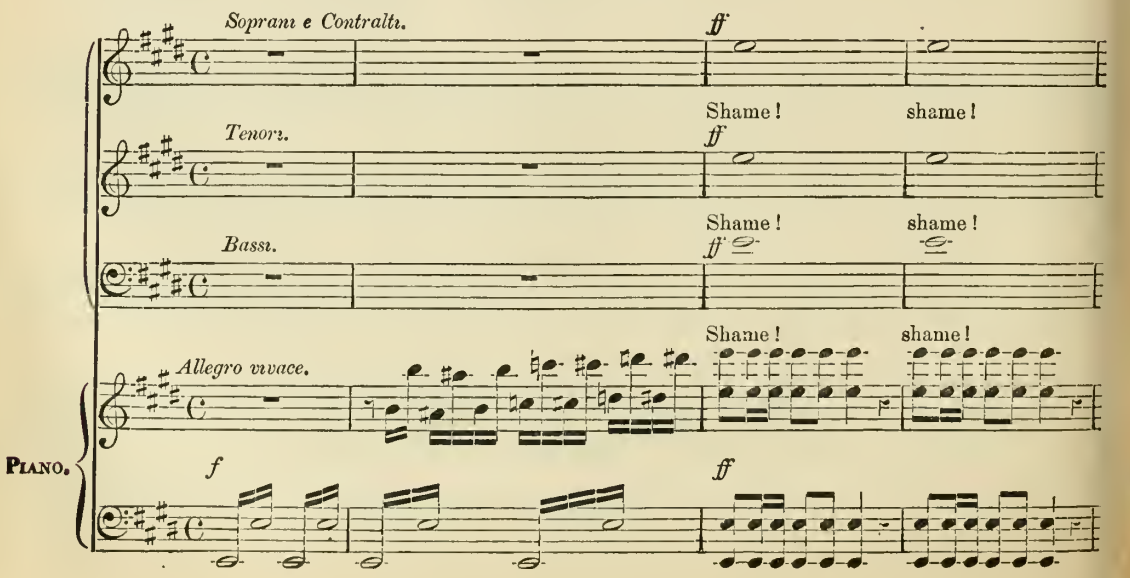
" and now let our tribe depart.

GIPSY MARCH.



" her or her accomplices of having robbed me."

CHORUS.



let us know the right, and shame on the guil - ty one a - light!

let us know the right, and shame on the guil - ty one a - light!

let us know the right, and shame on the guil - ty one a - light!

f *pp*

p THADDEUS.

He who a hand on her would lay, through my

pp

heart must force his way.

Tear them a-sund-er, but still pro -

Tear them a-sund-er, but still pro -

Tear them a-sund-er, but still pro -

cresc.

ARLINE.

To

- tect un - til they can prove what they sus - pect!

- tect un - til they can prove what they sus - pect!

- tect un - til they can prove what they sus - pect!

cresc.

all who their be - lief have lent, Heav'n can at -

8*va*

cresc.

- test I'm in - no - cent.

FLORESTEIN.

There stands the cul-prit,

8*va*

ff

p

on you I call; con - duct her a - way to the hall!

p

CAPTAIN.

CHORUS. *unis.*

To the hall! To the hall!

(Arline looks at him with

ff

contempt; the Gipsies range themselves around her, but are driven back by the Guards.)

ff *dim.* *p*

THADDEUS.

Free me, or else the law up -

FLORESTEIN.

They who would brave the law a -

CAPTAIN.

They who would brave the law a -

Soprani. (People.)
e Contr.

They who would brave the law a -

Tenori. (Gipsies.)

Why should we fear the law or

Bassi. (Guards.)

They who would brave the law a -

8va.

cresc.

ARLINE.

I'm in - - no - cent!

THADDEUS.

- on your head you draw!

FLORESTEIN.

ff

- gainst them - selves but draw! to the hall, to the hall, to the

CAPTAIN.

ff

- gainst them - selves but draw! to the hall, to the hall, to the

ff

- gainst them - selves but draw! to the hall, to the hall, to the

ff

all the arms you draw? to the hall, to the hall, to the

ff

- gainst them - selves but draw! to the hall, to the hall, to the

8*va*

ff

poco più mosso.

FLORESTEIN.

hall, to the hall!..... yes, a - way, a - way,.....

CAPTAIN.

hall, to the hall!..... yes, a - way, a - way,.....

hall, to the hall!..... yes, a - way, a - way,.....

hall, to the hall!..... yes, a - way, a - way,.....

to the hall, a - - way, a - -

to the hall, a - - way, a - -

to the hall, a - - way, a - -

to the hall, a - - way, a - -

to the hall, a - - way, a - -

- way, to the hall, a - - way, a - -

- way, to the hall, a - - way, a - -

- way, to the hall, a - - way, a -

- way, to the hall, a - - way, a - -

- way, to the hall, a - - way, a - -

- way, to the hall, a - way, a - way, a -

- way, to the hall, a - way, a - way, a -

- way, to the hall, a - way, a - way, a -

- way, to the hall, a - way, a - way, a -

- way, to the hall, a - way, a - way, a -

- way, a - way!

- way, a - way!

- way, a - way!

- way, a - way!

- way, a - way!

- way, a - way!

ff

RECITATIVE AND AIR.

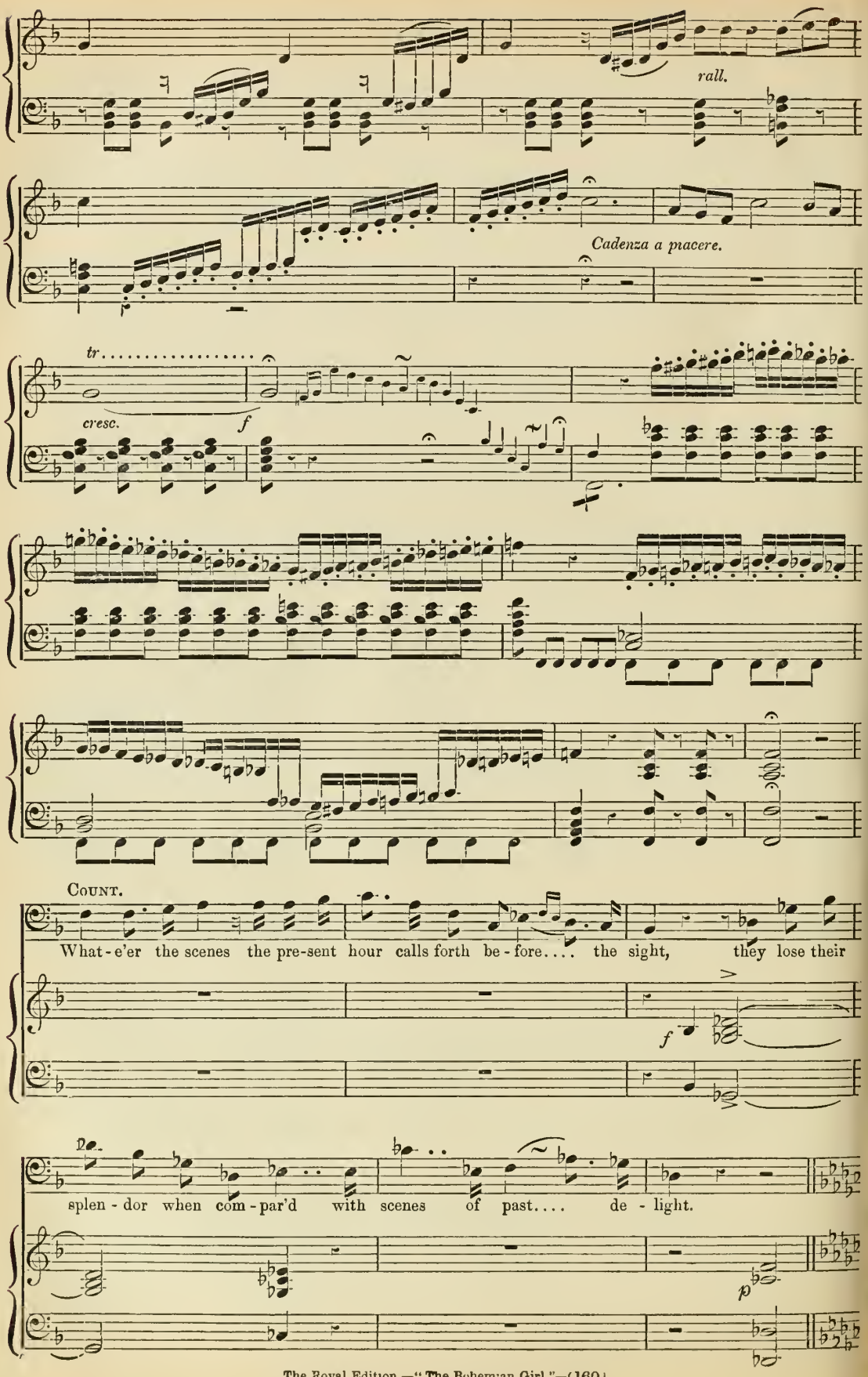
Larghetto cantabile.

PIANO.

pp

dolce.

rall.


rall.
Cadenza a piacere.
tr
cresc.
f
COUNT.
What-e'er the scenes the pre-sent hour calls forth be-fore.... the sight, they lose their
splen-dor when com-par'd with scenes of past.... de-light.
p

1. The heart bow'd down by weight of woe, to weak - est hopes will
2. The mind will, in its worst de-spair, still pon - der o'er the

cling, to thought and im - pulse while they flow, that
past, on mo - ments of de - light that were too

rall.

can no com - fort bring, that can, that can no com - fort
beau - ti - ful..... to last, that were too beau - ti - ful, too beau - ti - ful to

stringendo. *colla parte.*

bring; with those ex - cit - ing scenes will blend, o'er
last; to long de - part - ed years ex - tend its

pp

con espressione di dolore.

plea - sure's path - way thrown; but mem - 'ry is the
vi - sions with.... them flown; for mem - 'ry is the

p

on - ly friend that grief can call.... its own, that
on - ly friend that grief can call.... its own, that

grief can call its own,..... that grief can call its
grief can call its own,..... that grief can call its

stringendo.

f

own.
own.

f

FINALE TO ACT II.

(Snatching the dagger from Arline.)

COUNT.

ad lib.

Hold, hold! we can-not give the life we

PIANO.

f

p

take, nor re - u - nite the heart we break, nor re - u-nite the heart we break!

pp

a tempo.

(Seeing the mark on Arline's arm.)

What visions, what visions round me rise, and

marcato.

cloud with the mists of the past mine eyes? that mark! those

cresc.

f

fea-tures! and thy youth, my ve - ry life hangs on thy truth; how came that

f

mark? how came that mark?

(Arline tries to recollect the words of Thaddeus.)

ARLINE.

Ere on my head my sixth sun had its ra-diance shed, a wild deer, who had lain at bay, pur-sued by hunt-ers, cross'd my way,

(almost forgetting.)

a wild deer

(recollects again and smiles.)

cross'd my way, my ten- der form by his ant - ler gored an hum-ble

youth to my home, to my home re-stor'd. The

tale he but this day confess'd, and is near at

(Thaddeus rushes into the room.)

hand to re - late the rest, to re-late the rest.

COUNT.

With the force of fear and hope my

ff

ARLINE.

feel-ings have to cope! 'Tis he.... the danger brav'd, 'tis he my life who

saved, my life who saved.

COUNT. *(Clasping Arline in his arms.)*

ff

Mine own, my long lost

child! oh seek not to con - trol this fran-tic

joy, this wild de - li - rium of my soul,

bound in a fa-ther's arms, and pil - low'd on his

breast; bid all..... those wild a-larms that as-sail'd thy feel-ings

f

rest! mine own my long - - lost child! ch, seek not

p

to con - trol the fran-tic joy, this

wild de - li - rium of my soul, this wild de-li-rium of..... my

f

ARLINE.

soul, this wild de-li-rium of my soul, of my soul. Speak,

f

speak, this shaken frame,..... this doubt, this tor - ture, see..... my

marcato.

hopes, my ve-ry life,..... my fame de-pend on thee!

f

(Thaddeus taking her hand very agitated.)

Dear as thou long hast been, dear as thou long wilt be,

Meno mosso.

pp *p*

mourn'd as this pas-sing scene will be through life to me, tho' this

stringendo.

heart, and none o - ther like mine can a - dore thee, yet thou art not de -

stringendo.

ff

- ceiv'd— 'tis thy fa - ther, 'tis thy fa - ther, 'tis thy fa - ther, be -

f *f* *f* *ff*

ARLINE.

ff *p* *Andante mosso.* *p*

Oh Heav'n! Prais-ed be..... the will of Hea ven, whose

THADDEUS.

ff *p* *p*

- fore.... thee! Prais-ed be..... the will of Hea - ven, whose

FLORESTEIN.

ff *p* *p*

Oh, Heav'n! Prais-ed be..... the will of Hea - ven, whose

COUNT.

ff *pp*

Oh, Heav'n! Prais - ed be the will of Hea - ven,

DEVILSHOOF.

ff *pp*

All's o'er! Bet - ter to go now ere driv - en,

Soprani e Contralti.

ff

Oh, Heav'n!

Tenori.

ff *pp*

Oh, Heav'n! Prais - - ed,

Bassi.

ff *pp*

Oh, Heav'n! Prais - ed be the will of Hea - ven,

p *Andante mosso.*

light..... o'er me smil - ed, and whose boun - ty has giv - en a

THADDEUS AND FLORESTEIN.

light..... o'er thee smil - ed, and whose boun - ty has giv - en a

whose pure light up - on me smil - ed, and whose boun - ty thus hath giv - en

than for ev - er be re - vil - ed, for heav'n's boun-ty thus hath giv - en

prais - - ed be the

whose pure light up - on them smil - ed, and whose boun - ty thus hath giv - en

fa - ther his child, prais-ed be..... the will of Hea - ven, whose

fa - ther his child, prais-ed be..... the will of Hea - ven, whose

to a fa - ther fond his child! yes, prais - ed be the will of Hea - ven,

to a fa - ther fond his child! yes, bet - ter to go now ere driv - en,

Prais - ed be Heav'n,

will of Hea - ven, prais - ed be

to a fa - ther fond his child! yes, prais - ed be the will of Hea - ven,

light o'er me smil - ed, and whose boun - - ty has giv - en a

light o'er thee smil - ed, and whose boun - - ty has giv - en a

prais - ed be the will of Hea - ven, and whose boun - ty thus hath giv - en

than for ev - er be re - vil - ed, for Heav'n's boun - ty thus hath giv - en

prais'd be Heav'n, prais-ed be Heav'n,

Heav'n, Heav'n thus hath giv - en

prais - ed be the will of Hea - ven, and whose boun - ty thus hath giv - en

father, a fa - ther his child, ... a fa - ther his

father, a fa - ther his child, ... a fa - ther his

to a fa - ther fond his child! yes, prais - ed be the will of Hea - ven,

to a fa - ther fond his child! yes, bet - ter to go now ere driv - en

prais'd be Hea - ven, prais - ed, prais - ed be the will of Hea - ven,

to a fa - ther fond his child! yes, prais - ed be the will of Hea - ven,

to a fa - ther fond his child! yes, prais - ed be the will of Hea - ven,

cre - - scen - - - do.

child,..... a fa - ther his child!

child,..... a fa - ther his child!

cresc. *f*

who hath giv - en to a fa - ther fond his child!

cresc. *f*

than for ev - er, than for ev - er be re - vil'd! better be off at

f

who hath giv - en to a fa - ther fond his child!

f

who hath giv - en to a fa - ther fond his child!

f

who hath giv - en to a fa - ther fond his child!

p *cresc.* *f* *ff*

prais - ed be Heav'n, prais - ed be Heav'n,

prais - ed be Heav'n, prais - ed be Heav'n,

prais - ed be Heav'n, prais - ed be Heav'n,

once than remain to be re - vil'd, re - vil'd,

f

prais - ed be Heav'n, prais - ed be Heav'n,

f

prais - ed be Heav'n, prais - ed be Heav'n,

f

prais - ed be Heav'n, prais - ed be Heav'n,

who hath giv - en to a fa - - - - -

who hath giv - en to a fa - ther,....

who hath giv - en to a fa - ther fond his

bet - ter go at once than here re - main, than

who hath giv - en to a fa - ther fond his

who hath giv - en to a fa - ther fond his

who hat giv - en to a fa - ther fond his

8va.....

Più mosso. *Stringendo.*

- - - - - - ther fond his child! prais - -

to a fa - ther fond his child! prais - -

child, prais - ed be Hea - - ven! prais - ed be

here re - main to be re - vil'd! bet - ter to

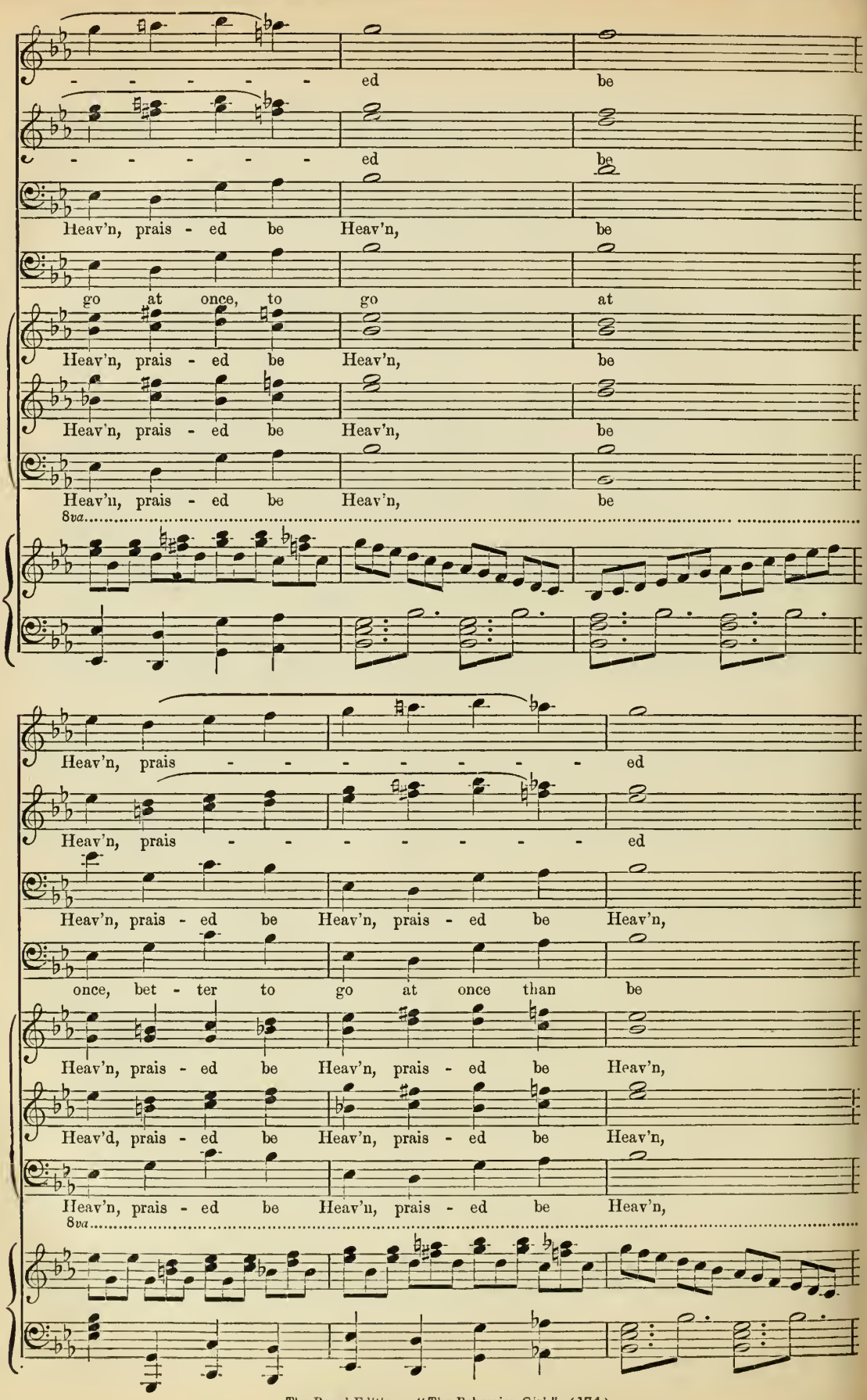
child, a fa - ther fond his child! prais - ed be

child, a fa - ther fond his child! prais - ed be

child, a fa - ther fond his child! prais - ed be

8va.....

Più mosso. *Stringendo sempre.*


- - - - - - ed be
- - - - - - ed be
Heav'n, prais - ed be Heav'n, be
go at once, to go at
Heav'n, prais - ed be Heav'n, be
Heav'n, prais - ed be Heav'n, be
Heav'n, prais - ed be Heav'n, be
8va
Heav'n, prais - - - - - - - ed
Heav'n, prais - - - - - - - ed
Heav'n, prais - ed be Heav'n, prais - ed be Heav'n,
once, bet - ter to go at once than be
Heav'n, prais - ed be Heav'n, prais - ed be Heav'n,
Heav'd, prais - ed be Heav'n, prais - ed be Heav'n,
Heav'n, prais - ed be Heav'n, prais - ed be Heav'n,
8va

ARLINE.

be Heav'n, prais - ed be Heav'n, ah,..... yes!

THADDEUS.

be Heav'n, prais - ed be Heav'n, prais - ed be Heav'n!

FLORESTEIN.

be Heav'n, prais - ed be Heav'n, ah,..... yes!

be Heav'n, prais - ed be Heav'n, prais - ed be Heav'n!

re - - vil'd, come, come, come, come, come, come, come, come!

be Heav'n, prais - ed be Heav'n, prais - ed be Heav'n!

be Heav'n, prais - ed be Heav'n, prais - ed be Heav'n!

be Heav'n, prais - ed be Heav'n, prais - ed be Heav'n!

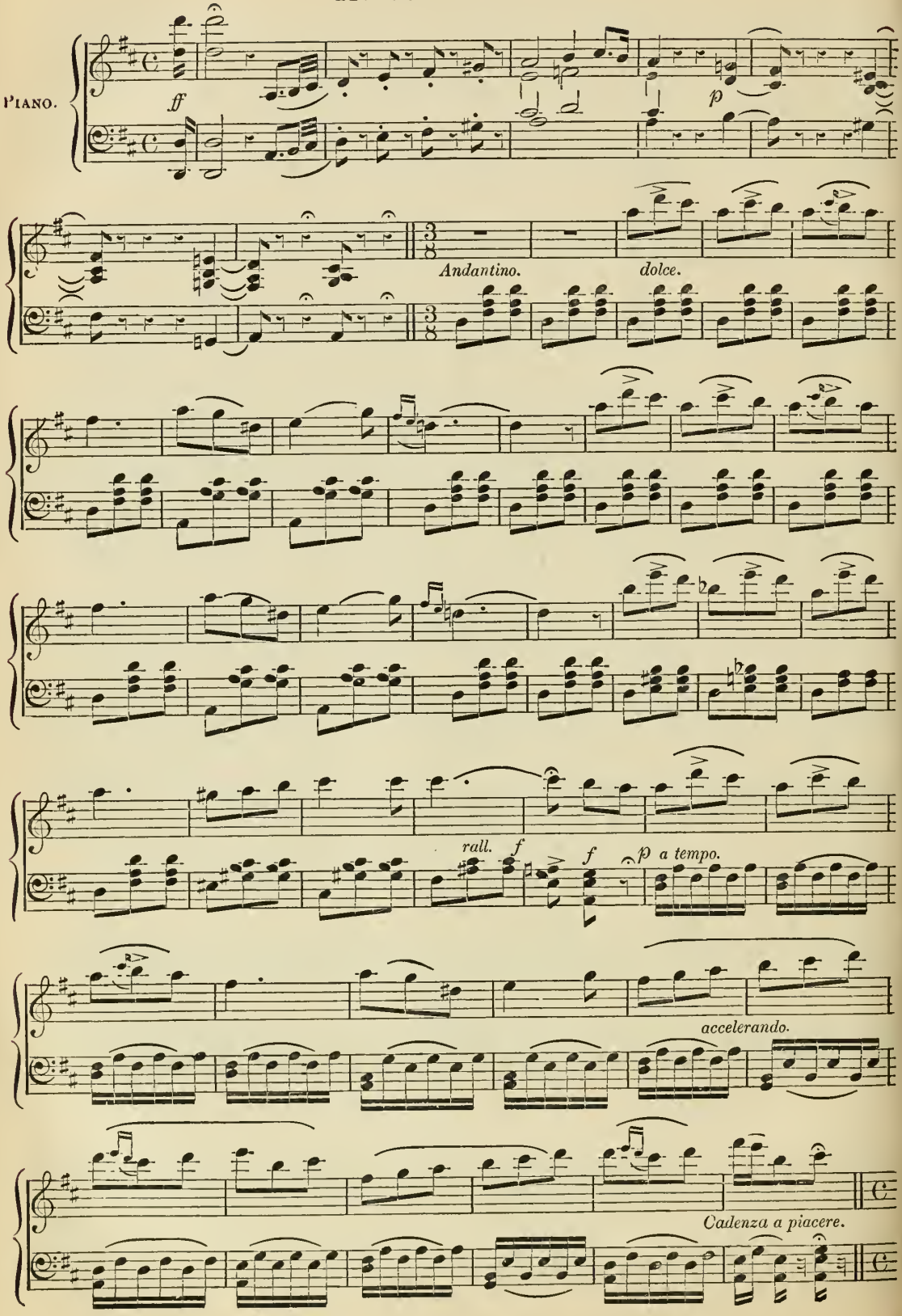
8va

decresc.

p *cresc.* *f* *ff*

END OF ACT II.

INTRODUCTION.



Adagio.

pp

pp

Melodramatic Music.

Played when Arline takes out her Gipsy Dress.

Allegro moderato.

PIANO.

f

sf

pp

cresc.

dim.

pp

AIR.

Andante cantabile. dolce.

PIANO.

p

cresc.

rallent.

THADDEUS.

pp

When o - ther lips and o - ther hearts their tales of love shall

p tempo.

pp

tell in lan-guage whose ex - cess im - parts the pow'r they feel so

well: there may per - haps in such a..... scene some

re - col - lec - - tion be of days that have as

f *f* *pp*

hap - py been, and you'll re - mem - ber me,..... and you'll re -

f

- - mem-ber, you'll re - mem - ber me!

cres.

cres.

When cold- ness or de -

pp

- - ceit shall slight the beau - ty now they prize, and deem it but a

fa - ded light which burns with-in your eyes; when

hol - low hearts shall wear a mask, 'twill break your own..... to

see: in such a mo - ment I but ask that you'll re - mem - ber

f *f* *pp*

f

me,..... that you'll re - mem-ber, you'll re - mem - ber me.

cresc.

cresc.

TRIO.

Legato. THADDEUS. *p*

Through the world wilt thou fly, . . love, from the

Andantino con moto

PIANO *f* *pp*

world with me, ... wilt thou for - tune's frowns de - fy,

love, as I will for thee? ARLINE. Through the world I would

fly,..... love, from the world with thee,..... could I

From the world wilt thou fly, from the world with me,

hush a fa-ther's sigh, love, that would heave for me,

wilt fly from the world with me, wilt fly, fly, love, with

DEVILSHOOF.

Come, come,

through the world I would fly, from the world with thee,

me? Come, my love, come, fly with me,

f *f*

all the world hi-ther fly..... now, come a-way with me,.....

p *cresc.*

ah yes, for

come, wilt thou for-tune's frowns de-fy,..... love, as I..... will, as I will, love, for

..... ne-ver let a lo-ver's sigh..... ru-in bring... on thee, ru-in bring on

thee; could I

thee? come a -

thee! come a - way,.... come a - way,..... come a - way, come a - way, come a -

pp *cres.* *pp*

hush, could I hush a fa - ther's sigh

- way, come a - way, come fly, love, with me,

- way, come, come, come, a - way, come a - way, come a - way, come a - way, come a -

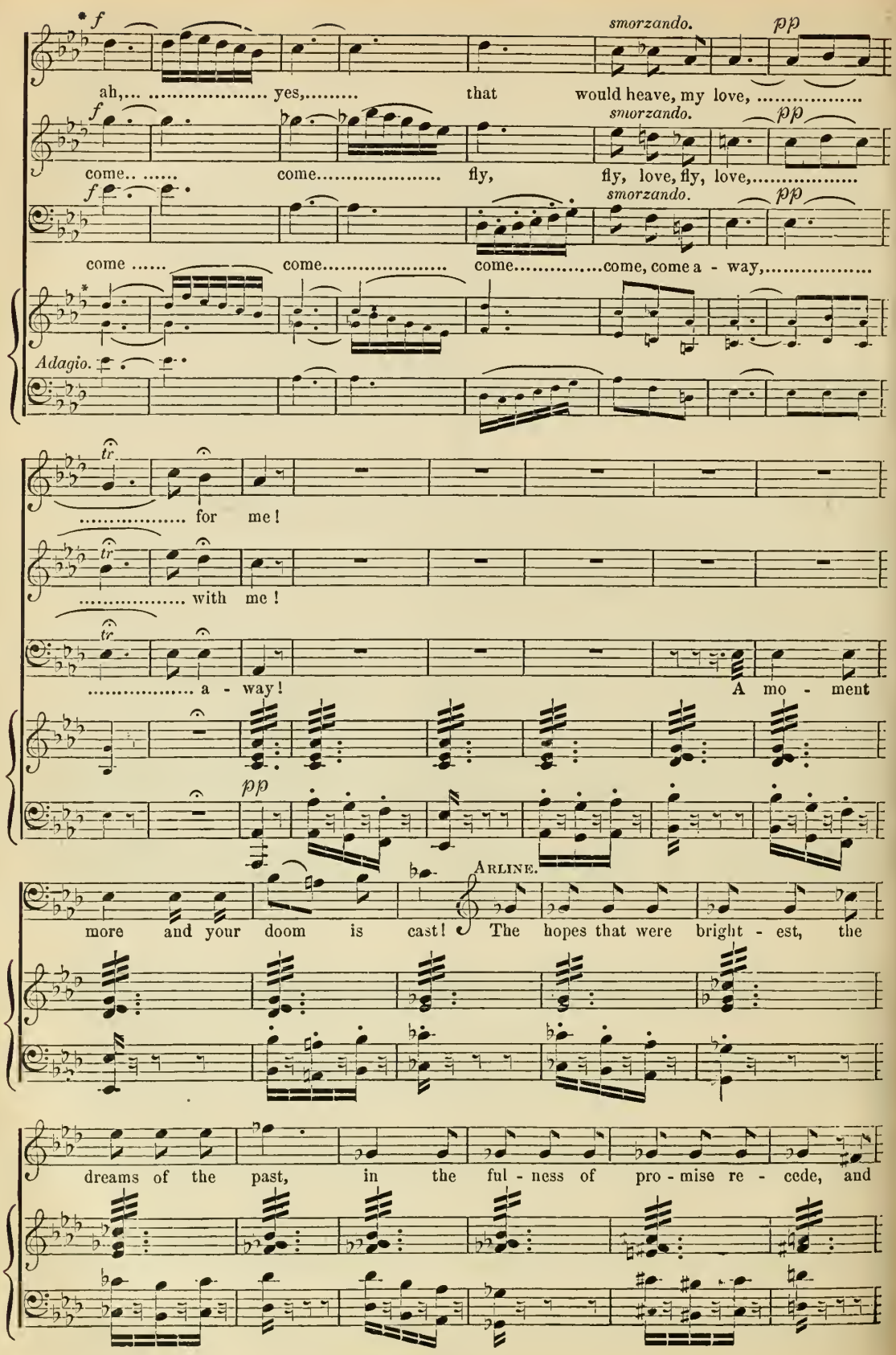
cresc.

that would heave, that would heave, that would heave for me,

come a - way, come a - way, come ly, love, with me,

- way, come a - way, come a - way, come a - way, come, come, come a - way,

pp



* These ten bars are sung on the stage without accompaniment.

ren - der the pros - pect dark in - deed. En-ter

Es-cape is hope - less!

here, where de - tec- tion we need not fear, where de -

cresc.

- tec - - tion we need not fear .....

cresc. *f*

ff

Through the world I would fly,..... love, from the world with thee .....

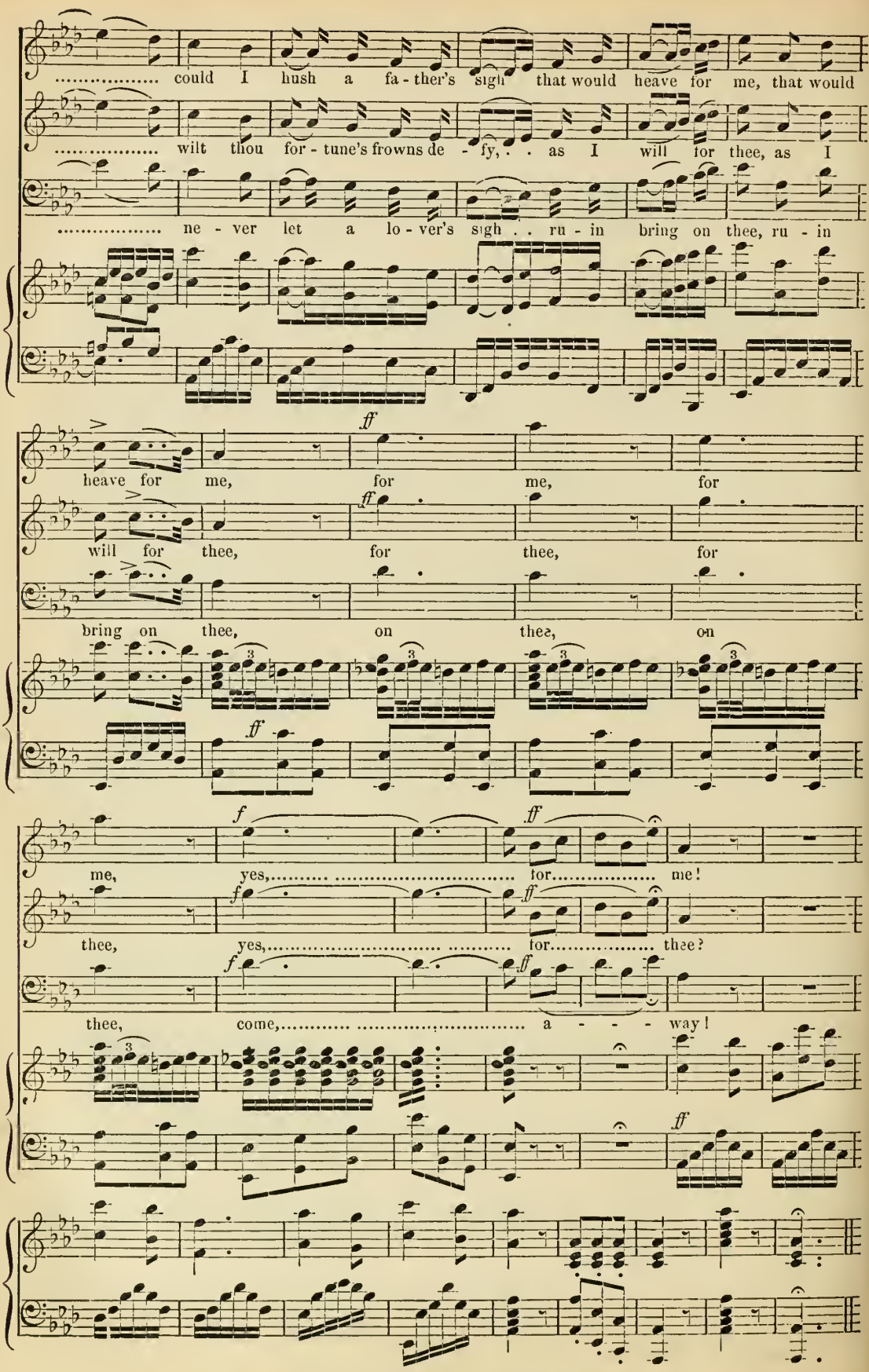
ff

Through the world wilt thou fly,..... love, from the world with me, ...

ff

All the world hi - ther fly,..... now, come a - way with me, ...

ff


could I hush a fa - ther's sigh that would heave for me, that would
wilt thou for - tune's frowns de - fy, . . as I will for thee, as I
ne - ver let a lo - ver's sigh . . ru - in bring on thee, ru - in
ff
heave for me, for me, for
ff
will for thee, for thee, for
bring on thee, on thee, on
ff
f ff
me, yes, for me!
f ff
thee, yes, for thee?
f ff
thee, come, a - - - way!
ff

FINALE.

Allegretto.

Piano.

f *p* *p* *pp*

Chorus.

Sop. e Contralti.

Wel-come the pres - ent, oh pon-der not on the days de - part - ed now,

Tenori.

Wel-come the pres - ent, oh pon-der not on the days de - part - ed now,

Bassi.

Wel-come the pres - ent, oh pon-der not on the days de - part - ed now,

pp dolce.

wel-come the pre - sent, oh pon-der not on the days de - part- ed now,

wel-come the pre - sent, oh pon-der not on the days de - part- ed now,

wel-come the pre - sent, oh pon-der not on the days de - part- ed now,

pp

let the cares that were theirs be for - got, and 'ras'd from pleasure's, from plea - sure's brow;

let the cares that were theirs be for - got, and 'ras'd from pleasure's, from plea - sure's brow;

let the cares that were theirs be for - got, and 'ras'd from pleasure's, from plea - sure's brow;

cresc.

p

ne -ver mind Time nor what he has done, if he the pre-sent will smile up - on.

p

ne -ver mind Time nor what he has done, if he the pre-sent will smile up - on.

p

ne -ver mind Time nor what he has done, if he the pre-sent will smile up - on.

pp

pp

FLORESTEIN.

This gar - ment is not fit to grace at such a

mo - ment, such a place; and 'twere

ARLINE

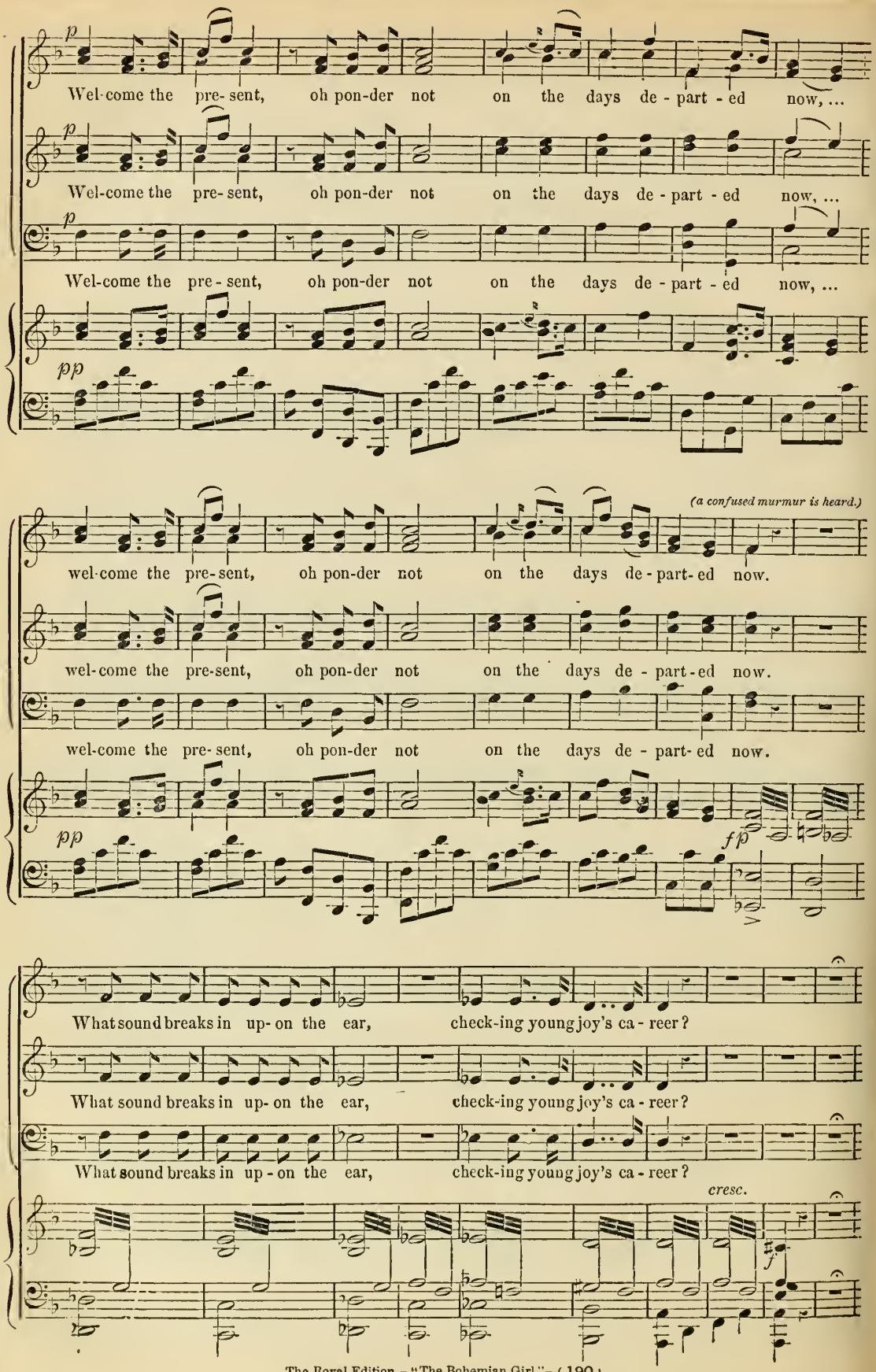
best to hide the prize in this re - cess from his lord-ship's eyes. That

room and its trea - sure be - long to me, and from all in -

rall.

- tru - ders..... must sa - cred be.

rall. *a tempo.* *p*


p
Wel-come the pre-sent, oh pon-der not on the days de-part-ed now, ...
p
Wel-come the pre-sent, oh pon-der not on the days de-part-ed now, ...
p
Wel-come the pre-sent, oh pon-der not on the days de-part-ed now, ...
pp
(a confused murmur is heard.)
wel-come the pre-sent, oh pon-der not on the days de-part-ed now.
wel-come the pre-sent, oh pon-der not on the days de-part-ed now.
wel-come the pre-sent, oh pon-der not on the days de-part-ed now.
pp
fp
What sound breaks in up-on the ear, check-ing young joy's ca-reer?
What sound breaks in up-on the ear, check-ing young joy's ca-reer?
What sound breaks in up-on the ear, check-ing young joy's ca-reer?
cresc.
f

QUEEN.

Heed the warn - ing voice, wail, and not re - joice, the foe to thy

pp

rest is one thou lov'st best.

COUNT.

Who, and what art thou? let me know,

RECIT.

whom dost thou deem my foe?

QUEEN.

Think not my warn - ing wild, 'tis thy re - found

a tempo.

child! she loves a youth of the tribe I sway, and braves the world's re - proof:

list to the words I say, he is now con - ceal'd be - neath thy roof!

f

QUEEN.

COUNT. Thy faith I be-grudge, o - pen the door, and thy-self be judge

Base wretch, thou li - est!

f *f*

(*Arline interposes.*)

ARLINE.

Thrown thus a-cross thy path,

Stand not a-cross my path! brave not a fa - ther's

Allegro.

p

let me a-bide thy wrath, thy wrath.

wrath! brave not a fa- ther's wrath!

pp

(*Segue.*)

QUINTET WITH CHORUS.

Andantino con moto.

THADDEUS.

Though ev - 'ry hope be fled which seem'd so

(*Arpa.*)

PIANO.

p

bright, which seem'd so bright be - fore,..... the ven-geance I would

scorn to dread, which they on me can pour, which they on

f

me can pour, can pour,

COUNT.

To shame and feel-ing

f > > > *p*

though hope be fled, for e - ver

dead, to feel - ing dead, now hope-less to de - plore,.....

fled, which seem'd so

the thun - der burst - ing on my head had not sur-pris'd me

bright, which seem'd so bright be - fore, which seem'd so

more, had not sur- pris'd, sur - pris'd me

ARLINE.

To all but ven - geance dead, she stands mine

bright, which seem'd so bright, the ven - - - geance

more, to

eyes, she stands mine eyes be - fore,..... its thunders wait - ing

I would scorn, yes, I would scorn, the

feel - - ing dead, to feel-ing dead,

on my head, in all her hate to pour,

ven - geance, yes, I would scorn, which they on

now hope - less to de - plore, now

f

in all her hate to pour, to pour,

f

me can pour, on me can pour, yes, I would

f

hope - - less to de - plore, now hope-less to de -

f

ARLINE.

in all her

QUEEN.

All o - ther feel - ings dead, re - venge can hope, re- venge can hope re -

THADDEUS.

scorn the ven - - geance which on

FLORESTEIN.

And this is why she said, I must not touch, I must not touch the

COUNT.

- plore, to feeling dead, to feeling dead,

p

hate vengeance to pour,

- store,..... its thun-ders on her dar - ing head I

me, yes, they can ponr, which they on

door,..... it clear - ly would have been ill - bred, for

'twere hopeless now, yes, to de-plore,

to all but ven - geance dead, she stands mine

on - ly live to pour, I on - ly

me can pour, which they on me can

ri - vals are a bore, for ri - vals

'twere hope-less now, the thun - der had not sur -

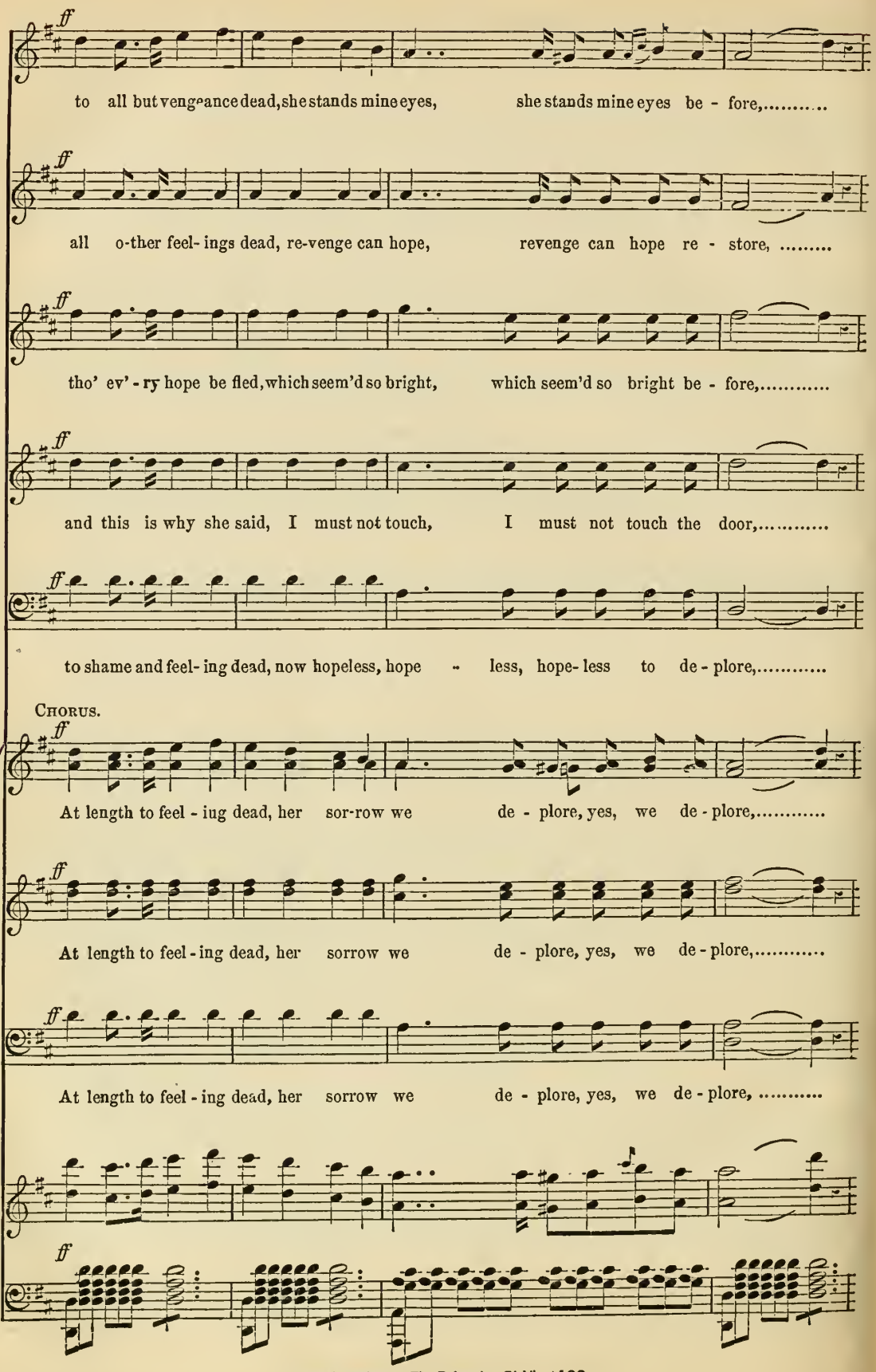
eyes be - - fore, be - fore, yes,

live to pour, to pour, yes,

pour, on..... me can pour, tho' hope, yes,

are a bore, a bore, a great bore,

- pris'd, sur - pris'd me more, great pow - er!


ff
to all but vengeance dead, she stands mine eyes, she stands mine eyes be - fore,.....
all o-ther feel- ings dead, re-venge can hope, revenge can hope re - store, ...
tho' ev' - ry hope be fled, which seem'd so bright, which seem'd so bright be - fore,.....
and this is why she said, I must not touch, I must not touch the door,.....
to shame and feel- ing dead, now hopeless, hope - less, hope- less to de - plore,.....
Chorus.
At length to feel - ing dead, her sor-row we de - plore, yes, we de - plore,.....
At length to feel - ing dead, her sorrow we de - plore, yes, we de - plore,.....
At length to feel - ing dead, her sorrow we de - plore, yes, we de - plore, ...

its thunders wait-ing on my head she on - - ly lives to pour,

its thunders on her da-ring head I on - - ly live to pour,

the vengeance I would scorn to dread which they on me can pour,

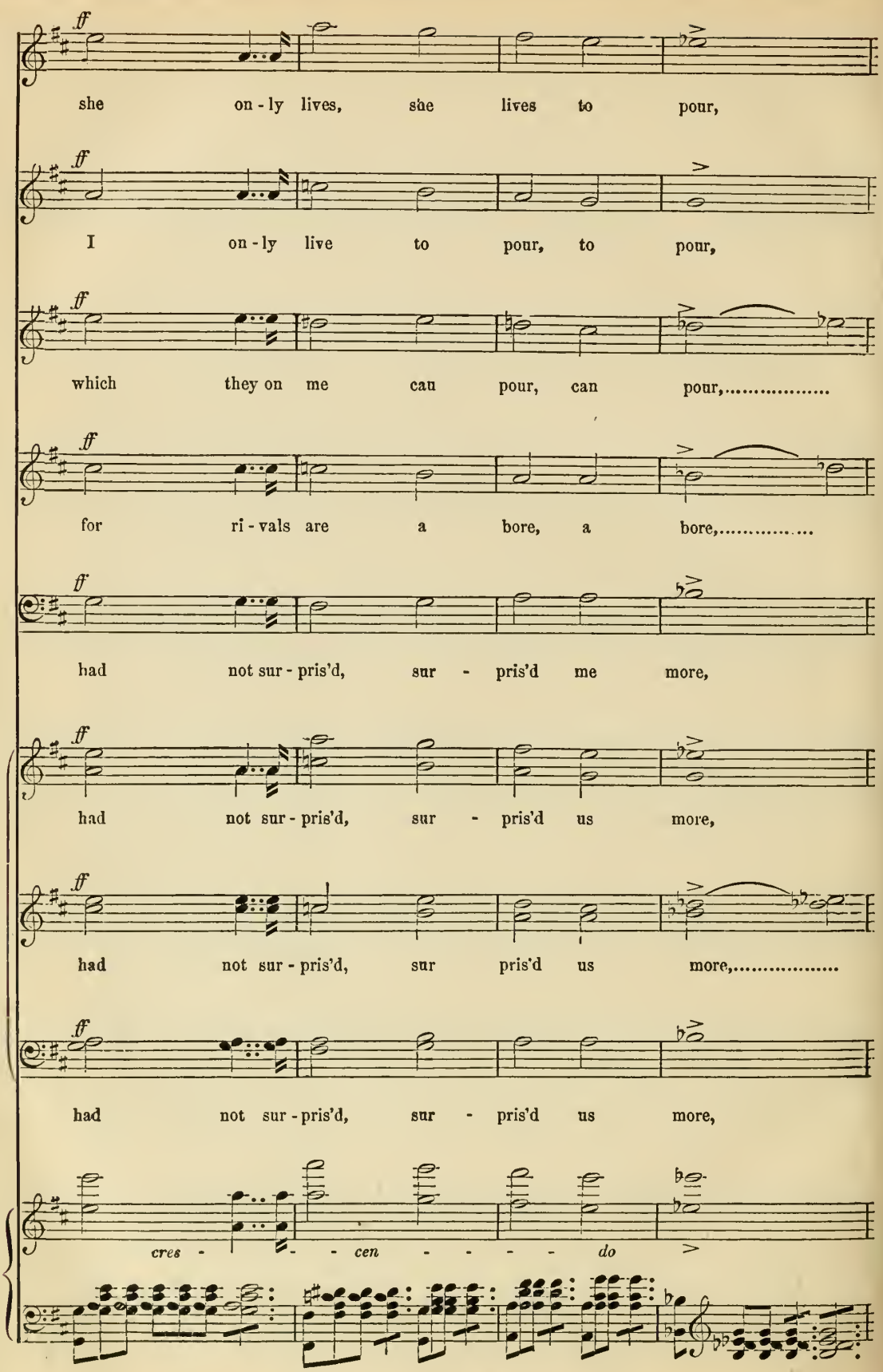
it clear-ly would have been ill bred, for ri - - vals are a bore,

the thun-der burst-ing on my head had not surpris'd me more,

the thun-der burst-ing on our head had not surpris'd us more,

the thun-der burst-ing on our head had not surpris'd us more,

the thun-der burst-ing on our head had not surpris'd us more,


ff
she on - ly lives, she lives to pour,
I on - ly live to pour, to pour,
which they on me can pour, can pour,.....
for ri - vals are a bore, a bore,.....
had not sur - pris'd, sur - pris'd me more,
had not sur - pris'd, sur - pris'd us more,
had not sur - pris'd, sur pris'd us more,.....
had not sur - pris'd, sur - pris'd us more,
cres - - - cen - - - - do

Poco piu mosso

p pp

she on - ly lives, she lives to pour, its thunders

p pp

I on - ly live,.... I..... live to pour, its thunders

p pp

which they on me can pour, can pour, the vengeance

p pp

for ri - vals are a bore, a bore, it clear - ly

p pp

had not sur - pris'd, sur - pris'd me more, the thun-der

p

had not sur - pris'd, sur - pris'd us more,

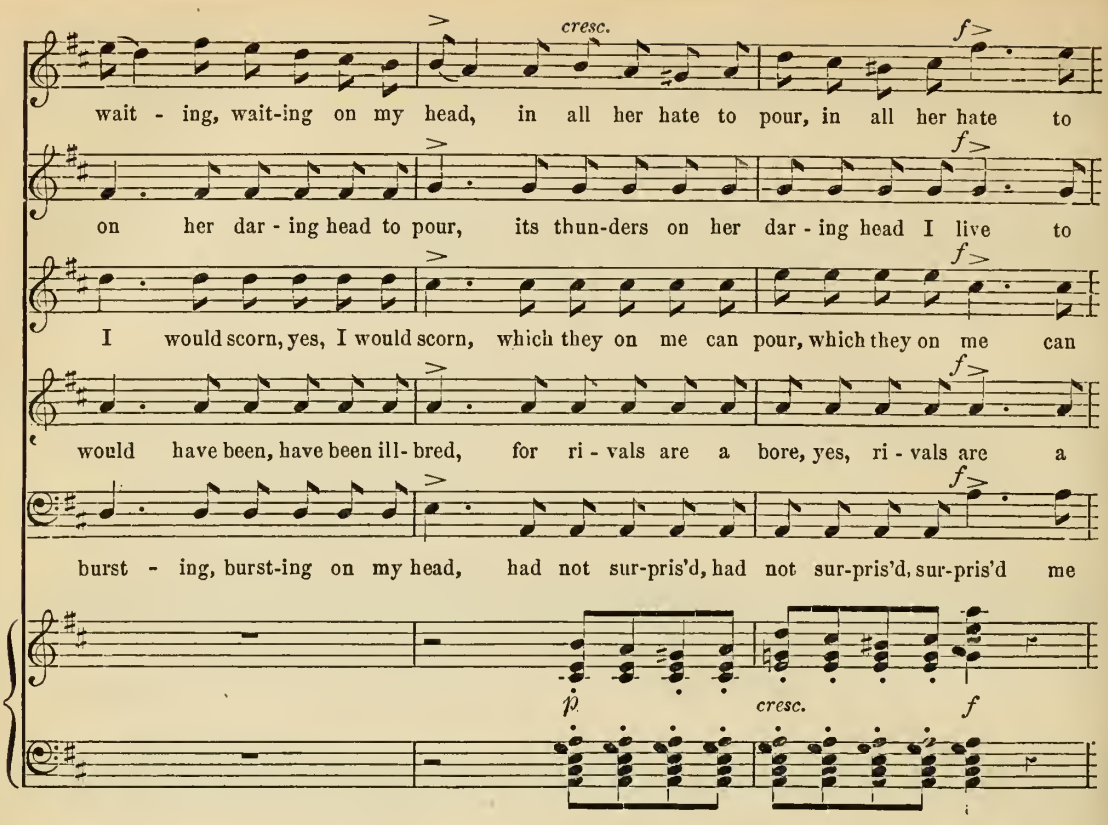
p

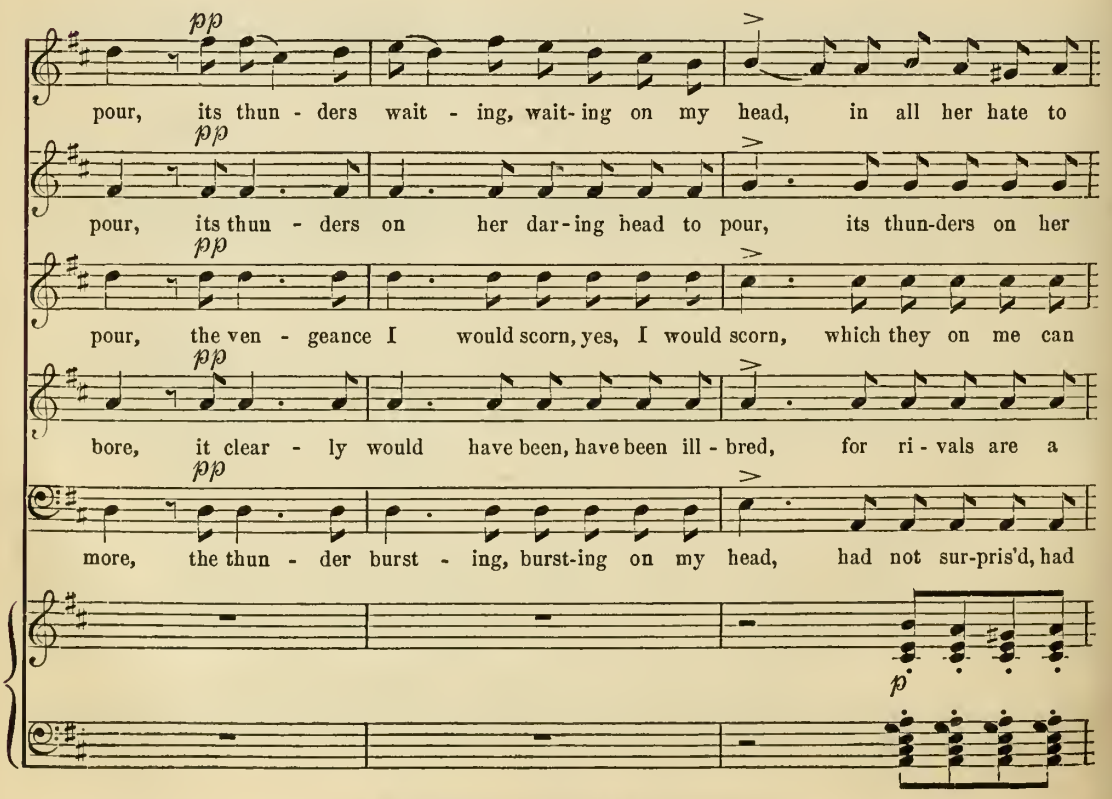
had not sur - pris'd, sur - pris'd us more,

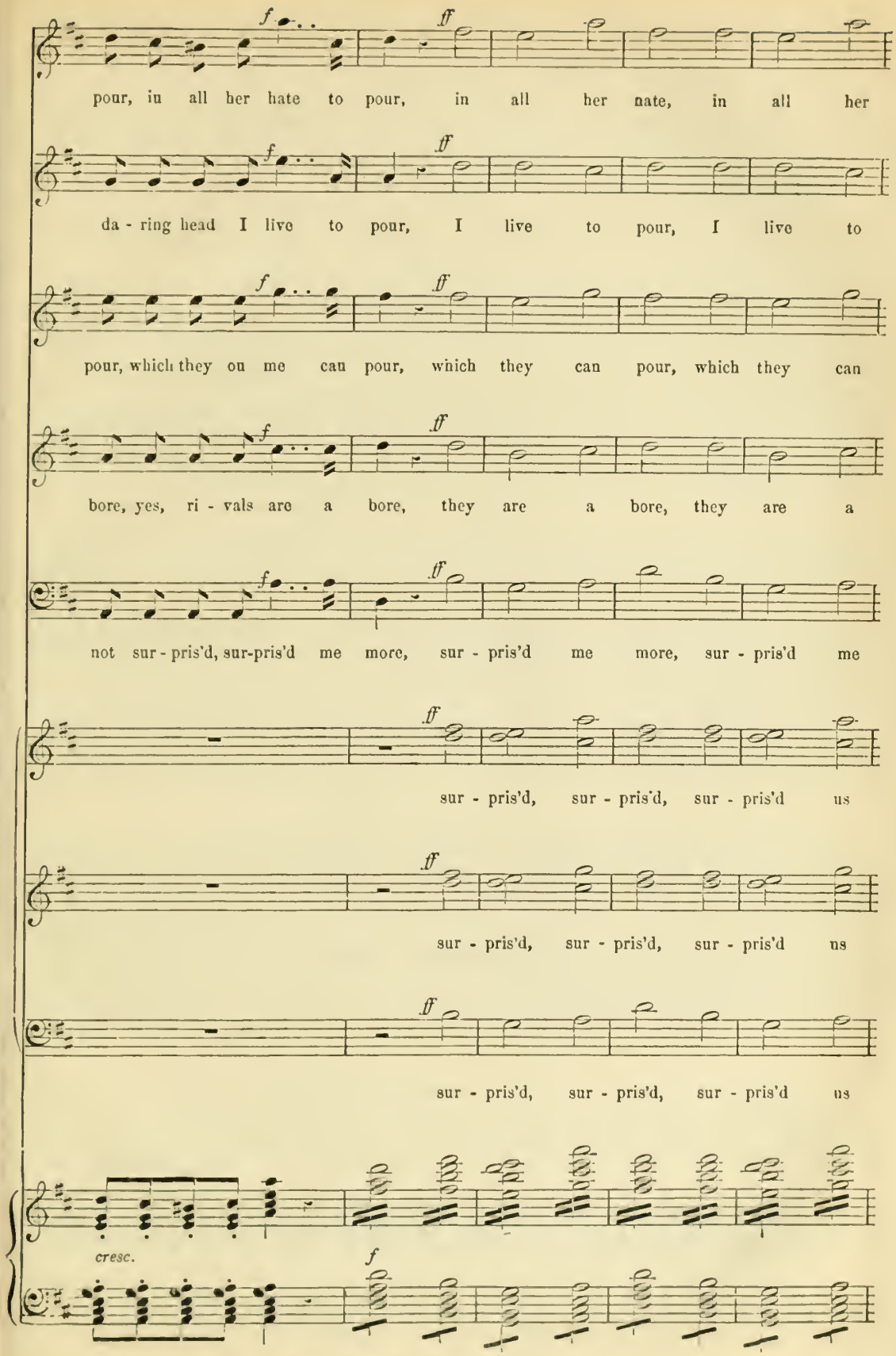
p

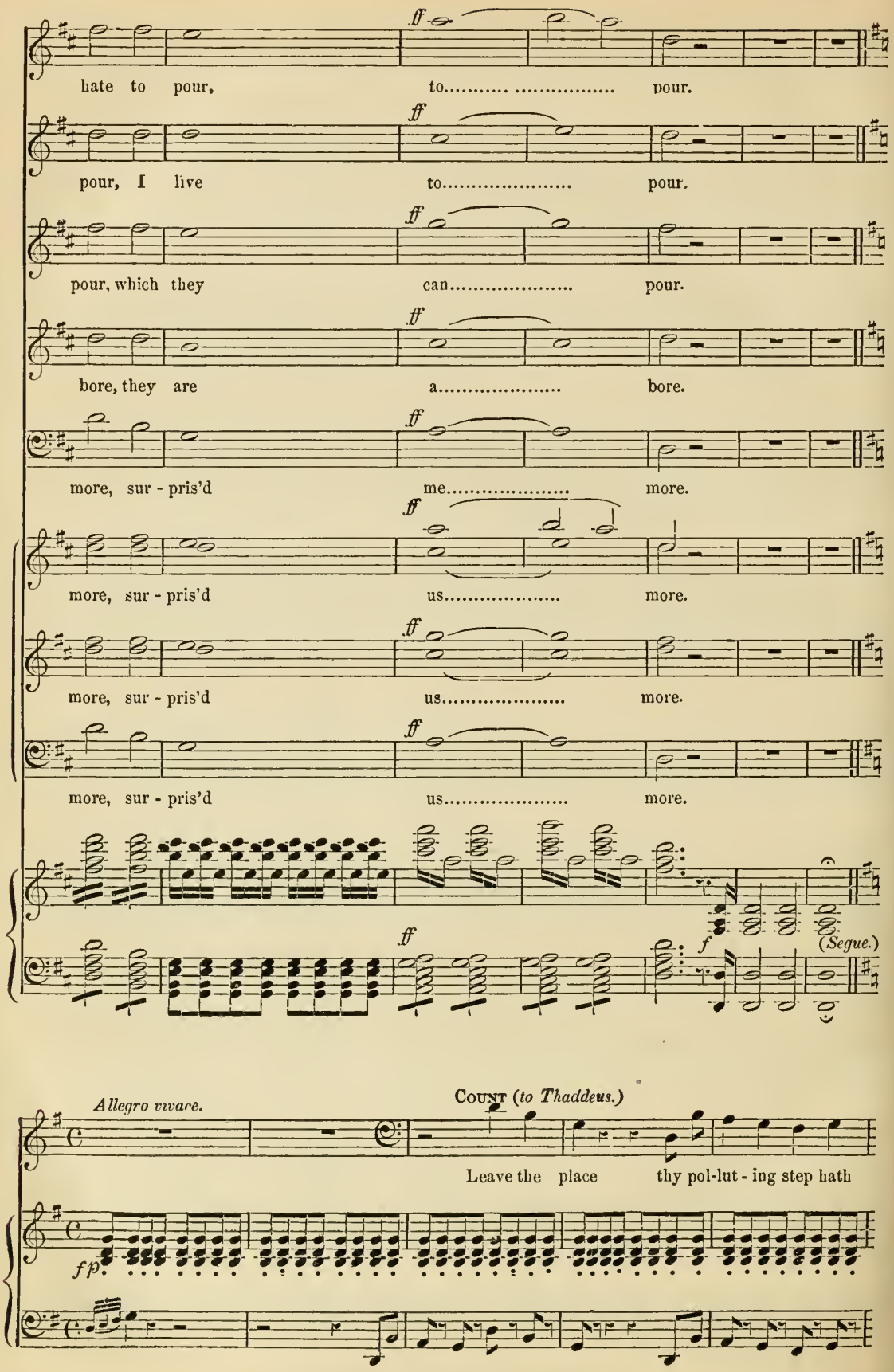
had not sur - pris'd, sur - pris'd us more,

p


cresc.
f
wait - ing, wait-ing on my head, in all her hate to pour, in all her hate to
on her dar - ing head to pour, its thun-ders on her dar - ing head I live to
I would scorn, yes, I would scorn, which they on me can pour, which they on me can
would have been, have been ill- bred, for ri - vals are a bore, yes, ri - vals are a
burst - ing, burst-ing on my head, had not sur-pris'd, had not sur-pris'd, sur-pris'd me
p
cresc.
f


pp
pour, its thun - ders wait - ing, wait- ing on my head, in all her hate to
pour, its thun - ders on her dar-ing head to pour, its thun-ders on her
pour, the ven - geance I would scorn, yes, I would scorn, which they on me can
bore, it clear - ly would have been, have been ill - bred, for ri - vals are a
more, the thun - der burst - ing, burst-ing on my head, had not sur-pris'd, had
p


f
ff
pour, in all her hate to pour, in all her nate, in all her
da - ring head I live to pour, I live to pour, I live to
pour, which they on me can pour, which they can pour, which they can
bore, yes, ri - vals are a bore, they are a bore, they are a
not sur - pris'd, sur-pris'd me more, sur - pris'd me more, sur - pris'd me
sur - pris'd, sur - pris'd, sur - pris'd us
sur - pris'd, sur - pris'd, sur - pris'd us
sur - pris'd, sur - pris'd, sur - pris'd us
cresc.


ff
hate to pour, to..... ..... pour.
pour, I live to..... pour.
pour, which they can..... pour.
bore, they are a..... bore.
more, sur - pris'd me..... more.
more, sur - pris'd us..... more.
more, sur - pris'd us..... more.
more, sur - pris'd us..... more.
f
(Segue.)
Allegro vivace.
Count (to Thaddeus.)
Leave the place thy pol-lut - ing step hath
fp

cross'd, de - part, or thou art

THADDEUS.

lost! To threats I should con-temn, for thy dear sake I

ARLINE.

yield. The burst - ing tor - rent I will stem, and

(*taking Thaddeus to the Count.*)

him I live for shield. Break not the on - ly tie, the on - ly

tie that bids my heart, my heart re - joice, for

whom con - tent - ed I would die, the hus- band of my

ad lib. energico.

COUNT *(rushing between them to Thaddeus.)*

choice, the hus-band of my choice. De- part, ere my thirs - ty

p

wea - pon stains these walls with the blood of thy re - creant

RECIT. *(to Arline.)*

veins! False thing! be-lov'd too long, too

f

well, brave not the madness thou cans't not quell.

p

QUEEN *(to Thaddeus).*

List' to the warn - ing voice who calls thee! fly from the pe - ril which en-thralls thee!

(to Arline.) *Lento assai.*

Weep ri-vers! weep ri-vers! for a - ges pine! he shall ne-ver, ne - ver be

p *pp*

col canto.

ARLINE *(to the assembly).*

thine. Your par - don, if I seek with my fa - ther a - lone to

Allegro. *(the guests retire.)*

speak.

fp *p*

(Segue.)

SCENE.

ARLINE (*falling at the Count's feet*).

VOICE.

See at your feet a sup - pliant one,

Larghetto con gran espress.

PIANO.

whose place should be..... your heart— be - hold the on - ly

liv - ing thing to which she had to cling, who sav'd her life,

cresc. *f* *p*

decres.

watch'd o'er her years, with all the fond ness faith en - dears,

decres.

p

and her af - fec - tions won: rend not such ties..... a -

p

COUNT

- part. Child! Ar - line! wilt thou? darest thou heap a stain thine af-ter-

pp

life will e'er weep on these hairs, by thee and sor-row

ARLINE (*rising*).

bleach'd, on this heart dis - ho - nour..... ne-ver reach'd. What - e - ver the

cresc.

COUNT.

dan-ger, the ru-in, the strife, it must fall; u - ni - ted we are for life! U - ni - ted!

u-ni-ted! and would'st thou link my name in a chain of such... dis-grace?

tempo primo.

pp

my rank, my ve -ry blood de - fame, with a blot no time can ef - face? The

f

cresc.

child of my heart of my house the pride, an out - cast, an out - cast gip-sy's

fp

ritard.

bride! the child of my heart, of my house the pride, an out - cast gip - sy's

ritard.

Poco più mosso. THADDEUS.

bride! Proud lord, al-though this head pro-scrib'd should

fall by the wea - pons thy wealth hath brib'd; al - tho' in re-veal - ing the

name I bear, the home I shall see no more. the land which to thee in its

p

deep des-pair, the dead - liest ha - tred bore; I may

fall as have fall - en the brav - est of foes, the brav - est of foes. 'Twere

f

bet - ter like them to die, and in ho - nor'd earth to lie, than

hear un - re-sent-ed re - proaches like these. Start not, but lis-ten!

(*Segue.*)

AIR.

Allegro marziale grandioso.

PIANO.

THADDEUS.

When the fair land of Po - land was plough'd by the hoof of the

ruth - less in - va - der, when might with steel to the bo - som, and

flame to the roof, com - plet - ed her tri-umph o'er right; in that mo-ment of dan-ger when

free - dom in-vok'd all the fet - ter-less sons of her pride, in a

oh what full de - light through my bo - som thrills, and a wild- er

pp

glow my heart ..... in - stils! bliss un- felt, un - felt be- fore,

f *p* *pp* *pp*

hope with - out, with - out al - loy, speaks with rap - tur'd, rap- tur'd tone,

rall. *tempo.* *f*

of my heart the joy! Ah ....

f

Oh bliss, oh bliss un - felt, un - felt be - fore,

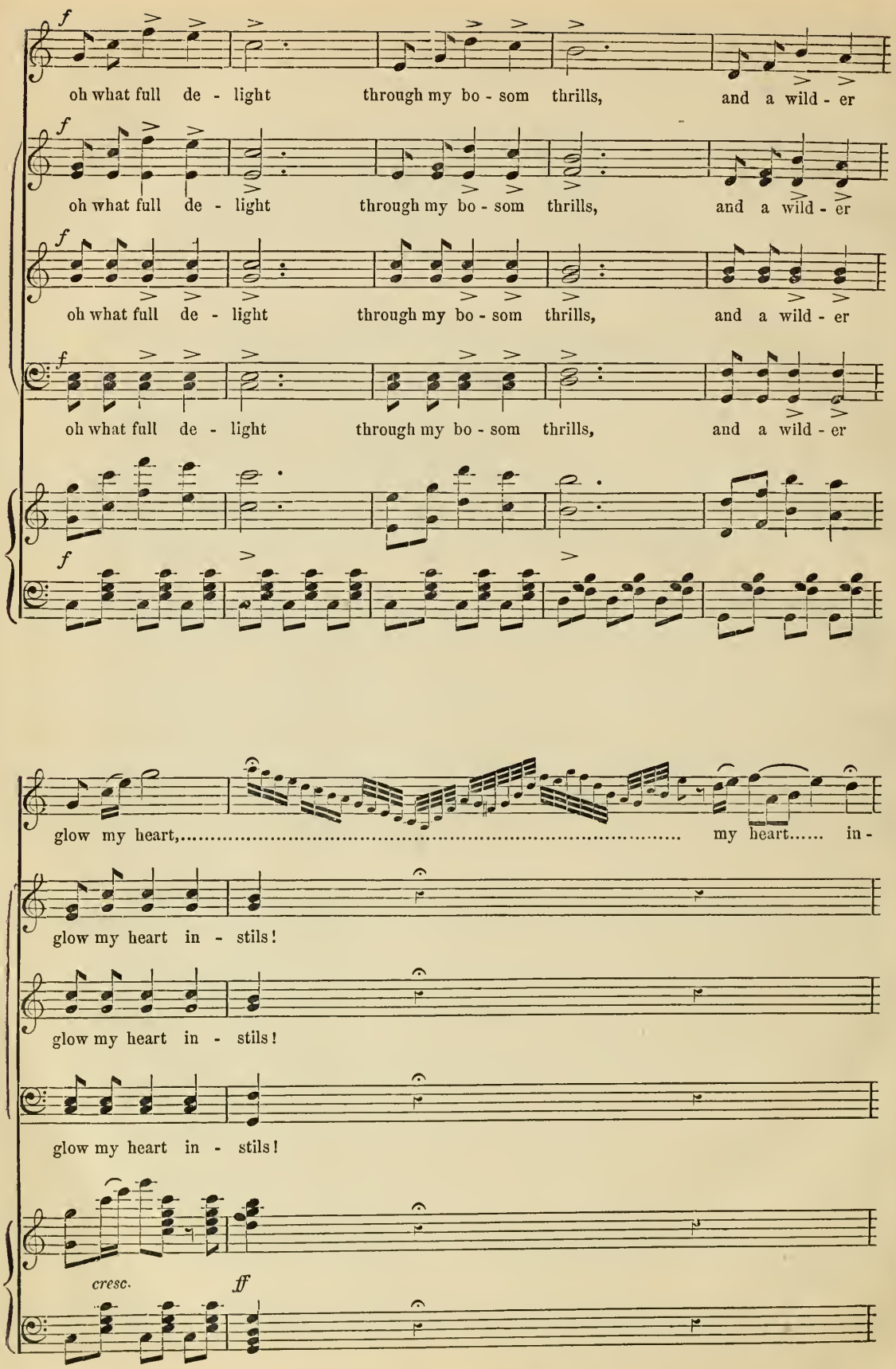
f

CHORUS. Oh bliss, oh bliss un - felt, un - felt be - fore,

f

Oh bliss, oh bliss un - felt, un - felt be - fore,

colla voce. *f* *f*


f
oh what full de - light through my bo - som thrills, and a wild - er
oh what full de - light through my bo - som thrills, and a wild - er
oh what full de - light through my bo - som thrills, and a wild - er
oh what full de - light through my bo - som thrills, and a wild - er
glow my heart,..... my heart..... in -
glow my heart in - stils!
glow my heart in - stils!
glow my heart in - stils!
cresc.
ff

-stils!

p

oh what full de - light through my bo - - som

p

oh what full de - light through my bo - - som

p

oh what full de - light through my bo - - som

più mosso.

p

cresc.

thrills, and a wild - - er glow in my heart in -

thrills, and a wild - - er glow in my heart in -

thrills, and a wild - - er glow in my heart in -

cresc.

-stils, bliss un - felt be - - fore, hope with - -

-stils, bliss un - felt be - - fore, hope with - -

-stils, bliss un - felt be - - fore, hope with - -

cresc.

- out al - - - loy, with - - - - - out al - - - - - loy!.. .....

- out al - - - loy, with - - - - - out al - - - - - loy!.....

- out al - - - loy, with - - - - - out al - - - - - loy!.....

ff

ARLINE.

Ah!.....

.....

.....

.....

oh what full de - light thro' my bo - som thrills,

tempo primo.

pp

and a wild - er glow in my heart in - stils!.....

fr *f*

oh, what full de - light thro' my bo - som thrills,

pp

and a wild - er glow my heart..... in - stils!

f *p*

pp

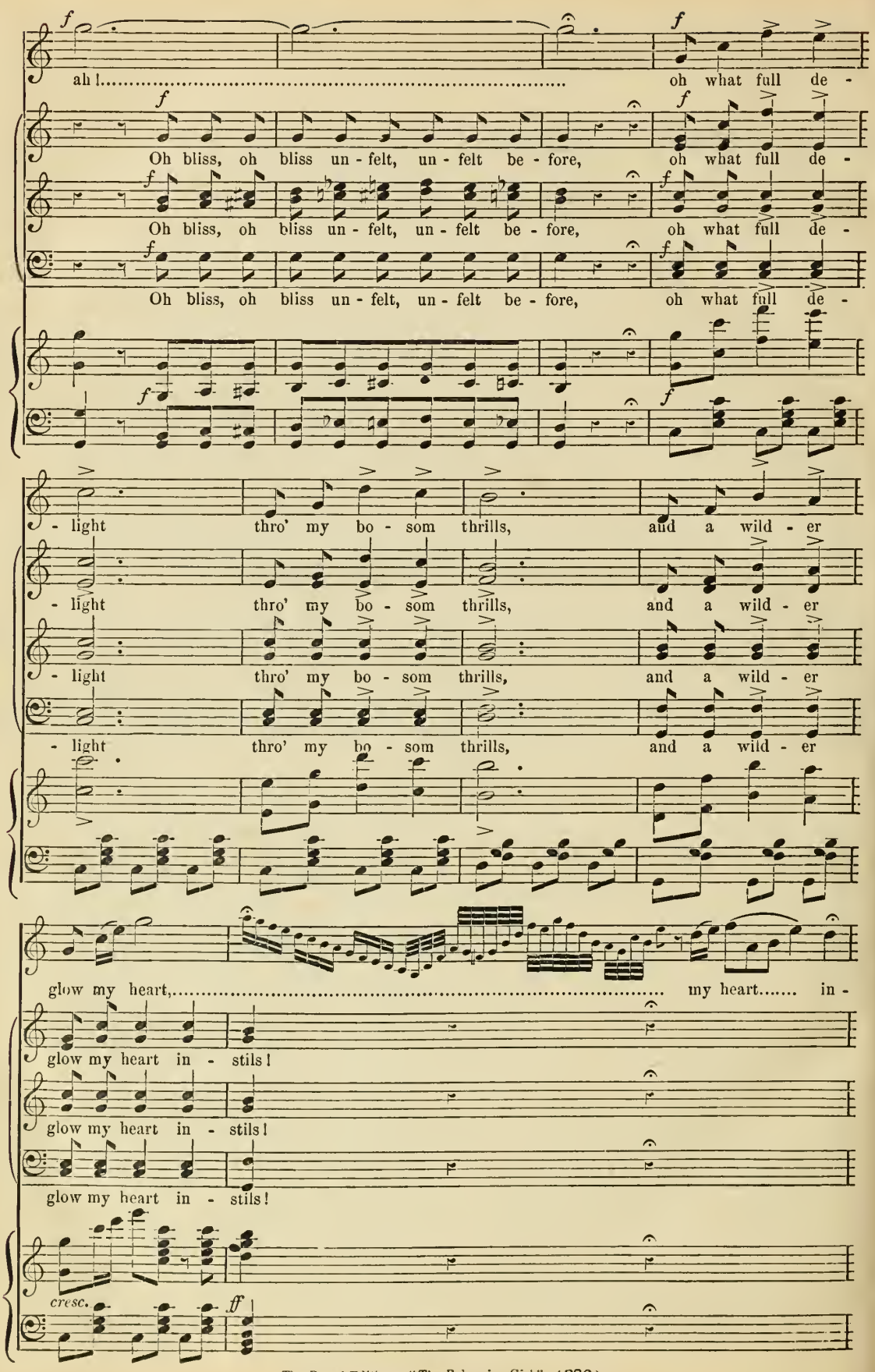
bliss un- felt, un - felt be - fore, hope with - out, with - out al - loy,

pp

rall. *tempo.*

speaks with rap - tur'd, rap-tur'd tone, of my heart the joy!

colla voce *f*


ah! oh what full de -
Oh bliss, oh bliss un - felt, un - felt be - fore, oh what full de -
Oh bliss, oh bliss un - felt, un - felt be - fore, oh what full de -
Oh bliss, oh bliss un - felt, un - felt be - fore, oh what full de -
- light thro' my bo - som thrills, and a wild - er
- light thro' my bo - som thrills, and a wild - er
- light thro' my bo - som thrills, and a wild - er
- light thro' my bo - som thrills, and a wild - er
glow my heart, my heart in -
glow my heart in - stils!
glow my heart in - stils!
glow my heart in - stils!
cresc.
ff

- stils!

f

bliss un - felt be - fore, hope with - out al - loy, hope with -

f

bliss un - felt be - fore, hope with - out al - loy, hope with -

f

bliss un - felt be - fore, hope with - out al - loy, hope with -

f più mosso.

ah, ... bliss!

- out, yes, with - out al - loy, bliss un - felt be - fore, hope with -

- out, yes, with - out al - loy, bliss un - felt be - fore, hope with -

- out, yes, with - out al - loy, bliss un - felt be - fore, hope with -

8*va*.....

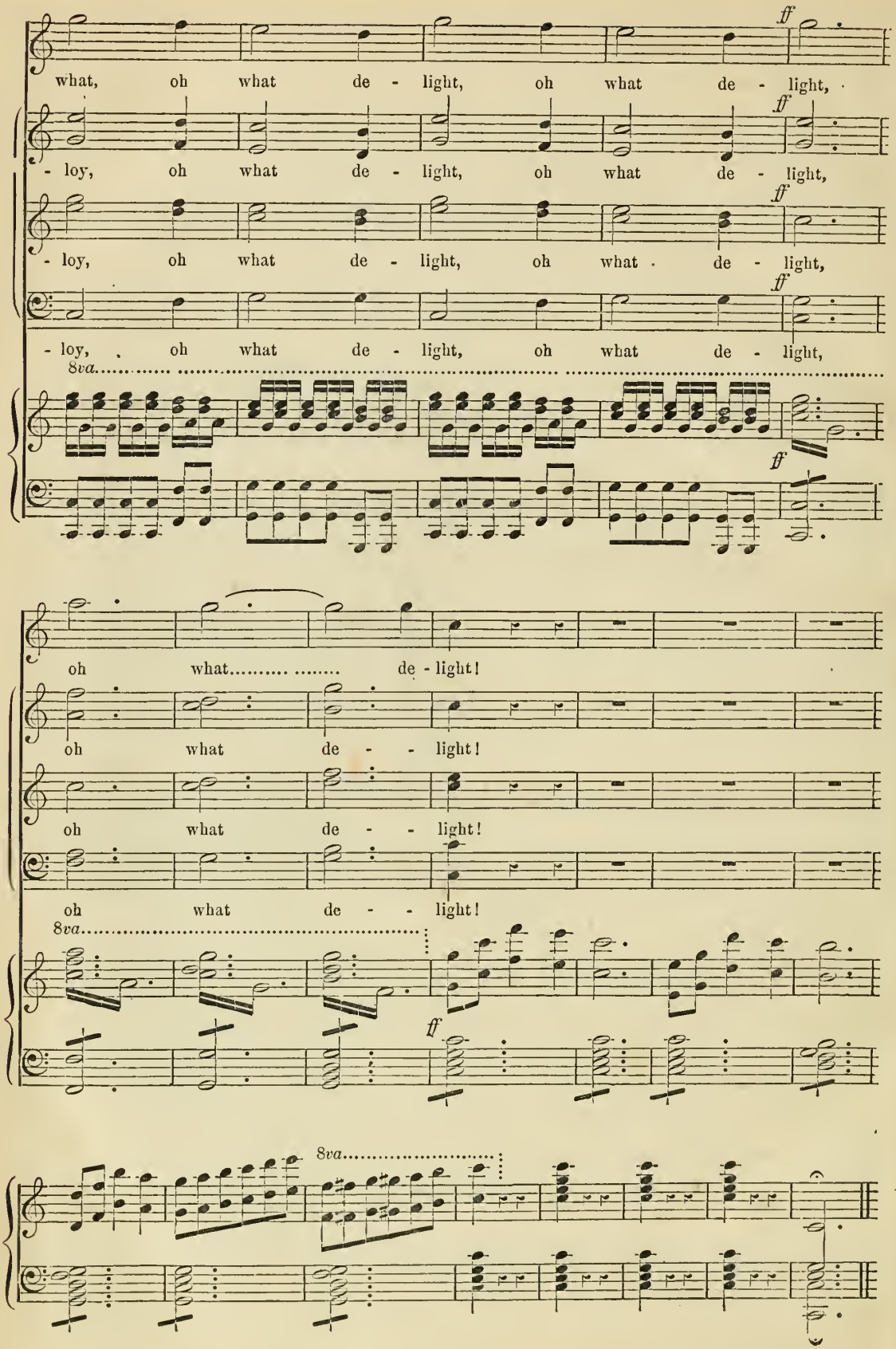
oh,.....

- out al - loy, hope with - out, yes, with - out al - -

- out al - loy, hope with - out, yes, with - out al - -

- out al - loy, hope with - out, yes, with - out al - -

8*va*.....


what, oh what de - light, oh what de - light,
- loy, oh what de - light, oh what de - light,
- loy, oh what de - light, oh what de - light,
- loy, oh what de - light, oh what de - light,
8va
ff
oh what de - light!
oh what de - light!
oh what de - light!
oh what de - light!
8va
ff
8va

FINE.

SON RULE CO. 1 U.S.A. 2 3 4

SON RULE CO. 1 U.S.A. 2 3 4 5

3 1197 00303 3104

ON RULE CO. 1 U.S.A. 2 3 4 5